1: Cunningham G-3 (1846-47) 1854 AJ4 W. Tibetans AJ4

mouth-piece; metallic cymbals, much more mellow and sonorous than others, complete the band."

But the religious service of the Lamas is not confined to the recitation of the *Dulva* and the *Do*, or to the frequent repetition of the six-syllabled *mantra*, "*Aum! Mani-padmé, hun!*" They occasionally proclaim aloud the numerous titles of the supreme Buddha; and recite, with endless repetition, the different mystical sentences peculiar to the various Bodhisatwas, and to the Tántrika Sáktis, or female energies of the Dhyáni Buddhas. They also recite mystical sentences from the Tantras, to deprecate the wrath of the furious Káli (*Chandá*, the angry goddess).

The following are specimens of these *mantras*, or mystic sentences. They are all in the Sanskrit language:—

1. The Mantra of *Shakya Thubba* (Buddh'a).

Namah Sámanta Buddhánam! Sarva-klesha nishuddhana;
Sarvva dharma vahiprapta; gagana sama sama, swáhá!

"Glory to the chief Buddhas! Reliever of all suffering!
Master of all virtue! Equal, equal to the Heavens! adoration!"

2. The Mantra of *Kuntu-Zangpo* (Samanta-bhadra).

Namah Sámanta Buddhánam! Sámantanugati, varaja,
Dharmanirgati, mahá, mahá, swáha!

"Glory to the chief Buddhas! acquirer of distinction, best-born,
Who goeth forth with virtue; great, great adoration!"

3. The Mantra of *Champa* (the future Buddha).

Namah Sámanta Buddhánam! ajitanajaya,
Sarvva Satwayashávanugata, Swáhá!

"Glory to the chief Buddhas! conqueror of the invincible,
Possessor of the fame of all purity, adoration!"

4. The Mantra of *Chakna-Dorjé* (Vajra-Páni).

Namah Sámanta Vajránám! Chanda Maha-roshana,-hun!

"Glory to the chief Vajras; fierce and greatly-angry, *hun!*"

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5. The Mantra of *Jámya* (Manju-Sri).

Namah Sámanta Buddhánam! hé, hé, hé! Kumáraka, Vimukti, Sathirthati, smara, smara, pratihana, swáhá!

"Glory to the chief Buddhas! hé, hé, hé! Young Prince, Emancipation, Communion, Memory, Memory, Great Prowess, Adoration!"

6. Mantra of *Chanrazik* (Avalokiteswara).

Namah Sámanta Buddhánam! Sarvva Tathágata, Avalokita, Karaná, Máyá; Rá-rá-rá! Hun! Jáh! Swáhá!

"Glory to the chief Buddhas! Universal Tathágata, Avalokita, The Merciful, the Compassionate: Rá-rá-rá! Hun! Jáh! adoration!"

7. Mantra of *Grol-ma* (Tárá).

Namah Sámanta Buddhánam! Karnodbhavé! Táre, taráni, Swáhá!

"Glory to the chief Buddhas! offspring of mercy! By whom existence is traversed, adoration!"

The above are the mystic prayers offered up to the supreme Buddha by the different Bodhisatwas and others, whose names they bear. But there are numerous other *mantras* addressed to the Bodhisatwas themselves, as in the following specimen, which is taken from an actual Tibetan stereotype wooden block in my own possession :—

8. *Aum! Vagiswari Mun! Aum! Mani-padne, hun! Aum Vajrapáni, hun!*

(the same repeated).

Aum! amaráni-jivantiye, swáhá!
Aum! Vajra-krodha, háyagriba, hu-lu, hu-lu, hun, phat.

"In the name of the Triad! O, divine lord, *Mun!*
In the name of the Triad! O, Lotus-bearer, *Hun!*
In the name of the Triad! O, Sceptre-bearer, *Hun!*"

(the same repeated).

"In the name of the Triad! O, immortal Being, adoration!
In the name of the Triad! O, wrathful *Vajra*, flame-necked,
hu-lu!—hu-lu!—hun!—phat!"

This is addressed to the supreme Buddha (Bhageswara), to the celestial Bodhisatwas, *Padmapáni* and

1: Cunningham G-3 (1846-47) 1854 AJ4 W. Tibetans AJ4

539 788 *Vajrapáni* (the lotus and sceptre bearers), and to the Tántrika divinity Iswara. Other *mantras* are:—

9. *Aum! Sarvva Vidya, Swáhá! aum! Sarvva vidya! Swáhá! Aum! áh! Guru sumati-jnyán Siddh, hun-hun!*
"In the name of the Triad! Universal Wisdom, adoration!" (the same repeated).
"In the name of the Triad! ah! Teacher of Supreme Intelligence, Holy-one, *Hun-hun!*"

10. *Aum! Muné, Muné, Mahá-Mune, Sakya-Munaye, Swáhá!*
Aum! Mani-padme, hun! Aum! Chanda Mahá-roshana, hun, phat!
Aum! Táre, tuttáre, turé, Swáhá!
Aum! Mohi, mohi, mahá-mohi, Swáhá!
Aum! Mati, mati, Smriti, Swáhá!
Aum! Maitri, Maitri, Mahá-Maitri, Arya-Maitri, Swáhá!
Aum! Vagiswari, Mun! Aum! Mani-padmé, hun! Aum! Vajrapáni, hun!
"Aum! O, Muni, Muni, Great Muni, SÁKYA-MUNI, adoration!
O, Lotus-bearer, *hun!*—O, fierce and greatly-angry, *hun-phat!*
O, TARA, * * * * * adoration!
O, Pleasure, Pleasure, Mighty Pleasure, adoration!
O, Intellect, Intellect, Understanding, adoration!
O, MAITREYA, Maitreya, Great Maitreya, venerated Maitreya, adoration!
O, Divine Lord, *Mun!* O, Lotus-bearer, *hun!* O, Sceptre-bearer, hun!"

These are, however, sensible productions compared to the gibberish of others, of which the following is an untranslateable specimen:—

11. *Bhyoh, rakmo-bhyo! rakmo-bhyo-bhyo!*
Rakmo thun-bhyo! khala rakchhenmo!
Rakmo, abya-labya, thun-bhyo!
Ru-lu, ru-lu, hun, bhyo, hun!

This potent charm I found repeated twenty-seven times on a roll of paper, inside an image of Shakya-Thubba. How deplorably low must be the religious belief of those who hope to weary Heaven into compliance with their wishes by the importunate reiteration of such gibberish!

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177 bet, from the Kashmiris, who still pronounce these
212 letters in the above manner, as *Pandsál* for Panjál.

The sixth circle I cannot decipher, but I can trace the repeated ejaculations of hun-hun! hun-hun! hun-hun! hun!

The seventh circle is one of the most interesting, as it contains the famous Indian enunciation of the Buddhist faith, which I found inscribed on a stone which I extracted from the great tope of *Sárnáth*, near Benares. This is the only instance in which I
● 539 have seen it used in Tibet.

Aum! Muni, Muni, Mahá-Munayé, swáhá!
Yé dharma hetu prabhavá hetun teshán Tathágato
hyavadat teshán cha yá nirodha evam vadi Mahasramanas.

"In the name of the Triad! O, Muni, Muni, great Muni, adoration! Of all things springing from cause, that cause hath the Tathágata explained; the cause of their extinction also hath the great As-cetic declared."

213 New works are rarely undertaken, but the printing of their standard religious works is still carried on by the Tibetans with the same old blocks that were in use up-
[788] wards of 100 years ago. The great mass of printing, however, is chiefly confined to the production of the innumerable quantity of prayers and mystical formulæ that are required by the people. I have seen many rolls containing many hundred repetitions of the same sentences. They are printed on sheets of a thin brownish paper called *Grega* (or *Tega*), but the books are printed on a much smoother paper called *Par-shog*, or "printer's paper." The ink is called *Par-snag*, or "printer's ink." The printer himself is named *Par-pa*, and where several are employed the head printer is called *Par-pon*. The printing board, or table, is *Par-shing*, and "copy" is called *Par-bri-pa*. The engraved block is named *Zhi*,

time Gautama was born in India as a fox with a valuable fur. The reigning prince of the land saw this fox in a dream and ordered his hunters to get him this fur at any price. He threatened his huntsmen that they would all lose their lives if his wish should remain unfulfilled. Since the rajah was known to be cruel and unscrupulous, the threat aroused great fear among all the hunters. Meanwhile one of them was so lucky as to encounter the fox. The hunter had scarcely made preparations to catch the fox when the latter came up to him and surrendered himself into the hands of the hunter. But he made the condition to the hunter that he should not kill him but that he should skin him alive so that the sin of killing him might not rest as a burden on the hunter. By this the Bodhisattva saved the lives of all hunters in the country. The next consequence of this act of self-sacrifice was that thousands of flies, ants, and other insects settled on the skinned fox and consumed it. Such extraordinary acts attracted the attention of the gods and of all living beings, earthquakes and other natural phenomena /46/ broadcast them throughout the world, a rain of flowers fell down upon the Bodhisattva. And again he rose up another step on the way to perfection and release. 773

As fantastic as many of these stories were, they nevertheless made a deep impression upon Namgyal's sensitive mind which was oriented towards the religious. He thought a great deal about these matters, especially while tending the sheep and goats in the solitude of the mountains.

Sometimes Konchog Trashi also told Namgyal fairytales for the latter's pleasure and for that of other listeners. So one day the old man told him the following tale. 539

The Fairytale of the Sly Fox, the Wolf and the Bear

The fox had already done much mischief and by sly means he had succeeded in killing the wolf, the bear, yes, even the lion, the king of the animals. Then one day there appeared a wolf and a bear, relatives of the killed, before the lion, the new king, and indicted the evil fox for his outrageous deeds. The king ordered them to bring the criminal before him. They found the fox and he went with them part of the way, even though he was very much afraid.

On the way to the judge they encountered a lama (monk) who was riding on his horse with his parasol opened up. On his back he was carrying the bag which contained his provisions for the journey. The

•539 lama's feet were shod with large, red cloth boots. Then the fox said: "You wolf and you, bear! Look! We will take the parasol and the bag away from the lama." The other two answered: "Well, how should we go about doing that?" Then the fox answered: "We shall do it in this way: I shall pretend I am lame and shall limp along in front of the lama's horse. Then the lama will think that he can eaily grab me and he will dismount from his horse; he will put aside his parasol and his bag in order to be able to catch me more easily. Then you must come quickly, take the parasol and bag and run off. I shall then come to you again quickly!" Now the fox ran in front of the lama's horse limping miserably /47/. The monk, believing the fox to be lame, got off his horse, laid his parasol, his bag, and his heavy boots aside and ran after the limping fox. The latter at first let the lama get close to him and then he suddenly ran off at great speed. The bear and the wolf seized the parasol, the bag, and the boots, ran with them up the mountain and there met again with the fox. Now the lama returned completely exhausted, looked in vain for his belongings and finally mounted his horse with bare feet and completely dejected.

Then the fox said to the bear: "You bear! How glad your children would be with the parasol! Why don't you take it home with you!" And to the wolf the fox said: "You wolf! That you may be able to run better when you are chasing goats take these boots with you! Tie them firmly to your feet with strong laces then you will be able to run as fast as the wind and you will catch every goat." "And by the way, you bear! When you get to your children, open up the parasol! The children will enjoy that tremendously. Meanwhile I shall rest a little here and eat some flour porridge from the lama's bag."--"Yes, but after all we were supposed to go to the lion together first," his companions remonstrated. "Yes, yes, that's quite true," rejoined the fox, "but first why don't you just put the lama's boots on once and catch a goat as an experiment, you wolf! And you, bear! Why don't you first go to your children quickly with the parasol. You will see how much fun they are going to have with that thing."

Thereupon the two went off in good faith. The wolf tied the boots firmly to his feet. Soon thereafter he encountered a herd of goats and wanted to pounce on a goat. But the big heavy boots of the lama hindered him in running, the herders came to the spot and with their clubs they beat the wolf to death.

The bear came to his cave full of expectation, and with the parasol opened up he proudly marched to his children who jumped

towards him. But when they noticed the strange thing, they became mortally frightened, and in their fear they raced to a high cliff and tumbling headfirst into the abyss they were shattered to pieces. The frightened mother rushed after her children and wanting to seize them by the tail to hold them back she fell with them into the depth below; the father bear who wanted to save the mother followed after her into the horrible abyss. /48/ Thus no one was left who could report to the king about the new mischief that the fox had created. The latter enjoyed his flour porridge, lay down on his ear, and fell asleep as though nothing bad had happened. 539

Konchog Trashi told Namgyal and his companions many another story about the sly fox (24) and his mischievous tricks, all of which 538

24. The Tibetans, like other peoples of Asia, have a collection of stories which greatly resemble the stories about Renard the Fox.

were eagerly received and retold to others by the boys.

/Following p. 48 there are two full-page illustrations in the text, one with the subtitle: "An onpo (soothsayer) and magician"; the other with the legend: "The reincarnated Bakula (Mushog), abbot of the monastery Spituk."/

/49/ Namgyal's Schooling

When Namgyal was a cycle of twelve (lo-skor), that is to say, 12 years old, his father said to him one dreary winter day, as he saw his boy playing ball (25) with his comrades on one of the field terraces 000 [526]

25. A kind of hockey game.

free of snow: "It would be better for you if you learned to read and write instead of spending your time here with useless play. If you learn that, it will be of use to you later when you want to do business. Then you must be able to write out bills and receipts, and sometimes you will also have to compose a letter; and if you should become village magistrate some day, as I am now, then you will certainly have a great deal of writing to do." For a year now, Lobsang Wanggyal had occupied the post; he was village magistrate (go-po) of Kalatse. In this office he had to collect the taxes in order to deliver them to the 622 651

bring misfortune upon your daughter. So that you may see that we are honorable and reasonable people, we offer you 50 žo from the whole Dragshos tribe together, and not a paisa (49) more. We do not have

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49. 1 paisa is the 64th part of a rupee in Indian currency. [436]

half of that in cash, but we p'as-pun will all put our resources together and whatever amount we are still short then, we shall borrow. And at the drabchang and the nyenchang (the 'beers' yet to follow) we shall discuss the matter again." Norpel called cheerfully over to Stobsldan: "Drig, drig (good, good)! Come, have another drink! You bomo (girls) pour us some more!" The further conversation was drowned out in the general babel of voices and the clinking of the metal beer mugs.

Suddenly everything became quiet. Two young women stepped into the room, bowed deeply in front of the master of the house and the other men and at the same time alternately touched their foreheads with the tips of their fingers of both hands and beat together the bracelets on their wrists, made of snail-shells, which produced a clear sound. In so doing they called out: "Please permit us to sing you a song!" And now the two sang the Song of the beautiful Tseringskyid (50).

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50. From the collection of Tibetan folksongs, Ladakhi Songs, edited in cooperation with Rev. S. H. Ribbach and Dr. E. Shawe by Dr. A. H. Francke. The songs of this collection have been translated by Professor Francke into English and in part also into German. The translation from Tibetan into the German of the song cited is done by the author of the present work.

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First Girl Oh, did you not see my companion?
Did you not see my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There just passed by a maiden fair,
Her body was as of pure gold.
/90/ First Girl Oh, did you not see my companion?
Did you not see my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There passed by a girl with hair so rich,

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So full, like the leaves of the turquoise willow (51).

51. Which of the various types of willow that are to be found in the valleys of the Himalayas is meant, is impossible to tell. Perhaps one is to think of the "yellow willow" (lcan-ser) which has light green ("turquois-colored") leaves and yellow twigs.

First Girl Oh, did you not see my companion?
Did you not see my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your companion, I know not.
A maiden passed by, shining like the moon.
As it can shine only on the fifteenth (52).

52. Around the 15th of the month of the moon year, there is a full moon.

First Girl Oh, saw you then not my companion?
Saw you not my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There went by a maiden with eyebrows so fine,
They looked like a double naro sign (53).

53. The sign of the Tibetan vowel O (called naro), is reminiscent in shape of eyebrows.

First Girl Oh, saw you then not my companion?
Saw you not my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There passed by a maiden with teeth white as milk,
That did gleam like pearls.
First Girl Oh, saw you then not my companion?
Saw you not my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There went by a maiden, her waist was slim
As the thunderbolt handle (54) of the bell so smooth.

54. The handle of the bell (dril-bu) used by the lamas at the

exorcisms of demons, is in the shape of half a dorje (thunder-bolt) which, cast in ore, belongs to the equipment of the lama magicians. 533 539

First Girl Oh, saw you then not my companion?
Saw you not my friend Tseringskyid?
Second Girl You companion, I know her not,
Tseringskyid, your friend, I know not.
I saw pass by a beautiful maiden,
She was spinning a thread of pure silk.

/72/Now the song ceased. Even the circle of arguing and haggling parties had become quiet. The old familiar sounds of the alternate song with the merry play of the two girls had not missed their effect. The heated disputes that had just gone on again became peaceful chatting and soon everything was pure bliss and friendship. It was late in the afternoon. The sun had long gone down behind the mountains that fringed the valley when the people from Kalatse finally mounted their horses and rode homeward. 000

The Contract and the Relatives' Beer (55)

55. Tibetan t'ig-ĉan and nyen-ĉan. 584

After about fourteen days the relatives and the p'as-pun of both houses again gathered together, this time in Lobsang Wanggyal's house in Kalatse, for the contract beer which at the same time was to be the "relatives' beer," that is to say, the engagement celebration. Again butter tea and flat bread cakes were served, and then they went over to the chang--during these months beer was constantly being brewed in large clay jugs in both houses; they ate, they drank, and they sang, now the men, now the women and the girls, and when the men were again in the mood for it, the bargaining and the haggling over the "price of the mother milk" started anew. After long bickering and quarreling back and forth and threats of breaking off the negotiations, they agreed upon 50 ŝo for the time being, yet the Kalatse people were still hoping to knock something off that sum at the "beers" that were yet to follow.

Now the moment had come to decide upon the guests that should be invited to the wedding. Each side endeavored to invite as 585 431

the bridegroom. 585

The Nyaopas outside the gate and the Chirpon people in the yard now start a singing game, the meaning and content of which is the following: The five Nyaopas come [illegible]y the bride in the name of the bridegroom's father. They claim to be the sons of god who have come from the realm of the gods on the high mountains, from the region of the glaciers. Their appearance arouses astonishment among the inhabitants of the house and their clan; for, as they believe, no one could escape from that realm which on all four "points of the compass" (above, below, to the right and to the left) is guarded by four female animals. The guards are: the white ice lion with the turquoise-colored mane (sen-ge dkar-mo gyu-ral-can) above at the glacier; the little fish golden-eye (nya-mo gser-mig) below in the glacial brook; the wild queen of the birds (bya-rgyal rgod-mo) on the rock to the right; the giant striped tigress (rgya-stag k'ra-mo) in the sandal wood forest to the left. [77%]

/80/ The people of the bride's house now jokingly put a long series of questions in the form of a song (63) to test the Nyaopas, which 585 533

63. The songs that now follow are taken from the collection Tibetische Hochzeitslieder /Tibetan Wedding Songs/, collected by A. H. Francke, Folkwang Verlag, Hagen i. W. and Darmstadt, 1923. They have been translated by Francke from the Tibetan (Ladakh dialect), and Mrs. Paalzow has transposed them into their original meter. I am giving some of the songs in my translation. According to Francke some of the songs sung here represent a kind of catechism of the pre-Buddhistic religion of the Tibetans and give insights into the mythology and the cosmology of that period.

the latter answer by likewise singing a song. As soon as an answer is not made satisfactorily the gate is opened for just a moment from the inside, the boys and girls rush out and beat the Kalatse boys amid rough jokes. Then the Chirpon people withdraw again and lock the scarcely opened gate. The singing game begins. 585 533 539

The Chirpon people inside in the courtyard of the bride's house sing:

The Ice God closed off the three valleys

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High up above where the glacier lioness (64) lives,

[773]

64. The "white ice lioness with her turquoise-colored mane" (sen-ge dkar-mo gyu-ral-can), a personification of the glacier, the riding animal of the goddess of heaven; she is one of the mythical animals of ancient Tibetan mythology, which are there associated with the gods, just as /the "wild queen of the birds" and the other animals mentioned in note 65, which in the original text follows directly after note 64. --translator./

Dear guests, please tell us, how did you get through?
Thunderbolt rock is fenced off to the right
By the mountain where the Queen of the Birds (65) is on guard.

[773]

65. The "wild Queen of the Birds" (bya-rgyal rgod-mo), further the "giant, striped Tigress" (rgya-stag k'ra-bo), the (female) "Fish Golden-Eye" (k'yu-ru nya-mo--or--nay-mo gser-mig) and some others in verses 2, 3 and 4 /are all mythical animals of ancient Tibetan mythology, as explained in the previous note./

Pray, tell, yo.. gentlemen, how came you through?
To the left in the sandal wood forest.
The Giant Tigress lies lurking;
Dear guests please tell us how you got through?
Down below three of the valleys are closed off
By the brook where little fish Golden-Eye snaps.
Pray, tell, you gentlemen, how came you through?
Heroes from the Nine-stone Castle! (66)

66. The sense of this first line of the verse is difficult to grasp. It is not clear what is to be understood by the Nine-stone Castle /"Neunsteinburg"/. Perhaps it would be more correct to translate it as "You wanderers over the Nine-stones."

What has brought you into this land,
Into the midst of this village, tell?

Chorus of the Chirpon people in the yard:

Is that not right, worthy friends?

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The Nyaopas answer from outside:

Over the Ice God's three valleys,
Over the Lioness' glacier body
We swung ourselves with a leap.
We mounted over blocks of ice
And crushed with our feet crusts of ice.
No one stayed behind, we are safely here.
To the right by the thunderbolt mountain,
Over the body of the Queen of the Birds

/Following page 80 there are two full-page illustrations, the first with the subtitle: "The hermit Tsetan--with a prayer wheel (his hair is wound around his head in long strands)"; the second showing "Ladakh women rubbing oil out of apricot stones on flat boulders." / /81/

We flew from rock to rock,
Stepped over stone rubble
And stepped on firm ground.
No one stayed behind, we are safely here.
To the left through the sandal wood mountain,
Over the colored hide of the tigress
We slipped from tree to tree,
Then we walked through the underbrush
And stepped on many bushes.
No one stayed behind, we are safely here.
In the lower three valleys
We swam through deep streams
Where the little fish Golden-Eye snaps,
We waded through rivers,
Then splashed through the little brooks
No one stayed behind, we are safely here.

Chorus of the people before the gate:

Is that all right, you mighty friends?

The Chirpon people in the yard go on asking:

Up there in the Ice God's highland valleys
The white Glacier Lioness stopped you.
Worthy guests, how did you get through?

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On the thunderbolt rock to the right
The talon of the Queen of the Birds seized you.
Worthy guests! How did you get through?
To the left in the dense sandal wood mountain
The tigress' claw must have held you fast.
Worthy guests! How did you get through?
In three deep valleys surrounded by streams
Little fish Golden-Eye must have drawn you down.
Worthy guests! How did you get through?

Chorus of the Chirpon people in the yard:

Is it not so, you mighty friends?

The Nyaopas outside answer:

Threefold in the Ice God's highland plateaus
Did the Glacier Lioness hold us imprisoned in her claws.
/82/ On the nine suns' brothers' day
There melted in the ice a very fine crack--
As wide as a helmet--but we got through it.
To the right on the thunderbolt enclosed mountain
The Queen of the Birds would not let us go.
But once she moved to the side
And a stone the size of a die
Was loosened--we slipped through.
To the left on the sandal wood enclosed mountain
The Giant Tigress put us under her charm.
But the K'alpa's (67) fire was burning hotly.

67. K'alpa (bskal-pa) an era in Buddhistic cosmology.

It created for us a clearing no larger
Then the size of a turquoise. We slipped through it.
In three lower valleys surrounded by streams,
You say, a little fish Golden-Eye held us fast.
There came of winter moons three--
There sprang up a well the size of a knothole,
And we slipped through that.

The people of the Chirpon house:

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The tune was good! /or, "The way (of doing) was good"/

Now the Nyaopas are given a number of riddles in the form of songs by the Chirpon people:

Who measures the heavens' space,
Who the ether's space? (68)

68. Here the dictating Tibetan has, I believe, erroneously dictated "dbyibs-kyi ajal" instead of "dbyins-kyi ajal," or else the copyist made a mistake. That latter version fits much better into the context, and so I translated it as in the first line.

Say, who did measure out
The span from East to West?
And who did measure out
The span from South to North?
Who may have plumbed the depth?
And who measured the height?
Say, who measured the glacier mountain?
Who the slate rock?
Who measured the A and Om (69)

69. A and Om--two mystical syllables much used in prayers and in invocations to the gods and to Buddha. They are supposed to possess secret divine powers.

[789]

In their depth and content?
Who did measure out the plateau?
Who the lower valley?
/33/ Say, who took the village's measurement?
Who measured out the home and dwelling place?
And with what measure?
Who measured the inside and the outside world?
And with what measure?

585 The Nyaopas answer:
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Heaven's space and ether's space
Are measured by sun and moon.
The sun, the screen of the throne, measures
East and West.
And the measurement of South and North
Is taken by the white moon.
Rainfall and damp dew
Measure height and depth
Glacier mountain and slate rock
Were measured by the Glacier Lioness.
The two syllables hum and pad (70)

[789] 70. hum and pad are two more magical syllables.

Measure A and Om.
Plateau as well as lower valley
Were measured by the chilly wind.
King and minister probably did measure
The castle and the village,
Home and dwelling place were measured for us
By our ancestors.
Seven brothers then did measure
Both inner and outer space.

The Chirpon people in the yard call out:

Good, you mighty friends!

Now the people in the yard sing the song of the Osier Switch (71):

71. With the osier switches the Nyaopas were beaten whenever they gave unsatisfactory answers.

The turquoise-colored switch in my hand,
Whose home is India,
Grew up in the heart of Tibet
And grew to be strong and firm at the Dogri (72).

72. Name of a mountain.

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Behold the twig: it is of gold!
Its tip is green: it is turquoise (73).

73. Compare not 51.

/84/ Indra, lord of the Gods, gave us
The command: Strike!
Gave with it the sacred prophet's word:
Sun and moon, to the two
Will be born a son,
Companion to the planets and the moon.
Banish evil tricks!
Frighten away bad guests!
Rain down blows, noble staff,
Whizzing on their best clothes!

This is the story of the staffs.

The Nyaopas answer:

Do not hit with birch or barberry!
Nor hit us with juniper wood!
If you knock in our hats
With one of those three woods,
You will pay for it a thousandfold.
If the body is injured,
You'll pay for it a thousandfold.
If you break the earring,
You'll pay for it a thousandfold.
If the saddle tears
You'll pay for it a thousandfold.

The people:

Quite right, mighty friends! Hail to you!

The Chirpon people:

This green osier switch
Here in my hand

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Covers with turquoise-green stem,
Green leaves, the land of man.
The lord of the world (74), the king, issued

74. The Bodhisattva Avalokitesvara is designated as the "lord of the world" (also of the three worlds); Indra, too, often receives this title.

The command: Strike with it!
And also gave the sacred prophet's word:
"Prince of the Middle Fort!
A son issues from you,
The companion of the planets and the stars."
Extinguish the malignant fire!
Banish evil tricks!
/85/ Frighten away bad guests!
Rain down blows, noble staff,
Whizzing on their best clothes!

Chorus: Hail to you!
May happiness and well-being accompany you!

The Nyaopas:

Do not hit with mountain willow or sallow,
Nor with bramble which pricks us!
If you knock in our hats
With those three woods,
You will rue it a thousand times, and so forth.

Chorus: Good, you mighty friends!
Good luck and hail to you!

The Chirpon people:

The turquoise osier switch here in my hand,
Whose root is of shell, covers
Deep down the land of the nymphs.
"Strike them!" is the wish

Of the Queen of the Nymphs Lchokpoma Drossilchan (75) 585 533 539

75. Tibetan lcog-po-ma dros-sil-can, the "rocking, shade-supplying willow."

She also spoke the sacred prophet's word:
From the middle of the earth
There sprouts a nymph's son,
The village god is close to him. --
Extinguish the malignant fire!
Banish evil tricks! and so forth.

Chorus: Om! Hail to you!

The Nyaopas:

Now, listen with your ears:
Neither walnut twig nor tamarisk,
Nor bramble take for beating!
If you hit with these three woods
And knock our hats in,
You will rue it a thousandfold.
If the body is harmed
You will rue it a thousandfold, and so on.

The people of the Chirpon house keep making attacks from the courtyard and beat down upon the Nyaopas with osier switches. /86/ But each time they are turned back with the assertion that the sticks are not of the right wood. They, the Nyaopas, are after all the sons of gods, and therefore they are only allowed to be beaten with twigs from the tree of the world which has it roots in the world of the nymphs (under the earth) and which grows through the earth (the realm of human beings) into the heavens (the world of the gods) (76).

76. According to the ancient, pre-Buddhistic cosmology.

The Chirpon again sally forth a number of times, on these occasions armed with different "woods": cooking spoons, soup ladles made of wood, wooden oven-rakes with charred tips, and the like, to the loud amusement of the crowd inside and outside.

585 The Nyaopas sing: Fire hooks, black-nosed (77),
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77. Oven-rakes (or pokers) made of wood, with a charred tip.

Soup and basting ladles? No!
If you knock our hats in
With those three woods
You will rue it a thousandfold.
If the body is harmed
You will rue it a thousandfold, and so on.

Since the Chirpon people cannot guess the right wood, the Nyaopas sing on:

There grows a wood with which one beats friends,
A magnificent, a supple wood,
From the tree which has one root only,
And which still bears three tall tops,
Tops--three, branches--six.

Bird Garuda (78)

78. Garuda (so it is in Sanskrit); Tibetan k'yun, mythical bird of the world of Buddhistic sagas, which is in the service of the gods of terror. It constantly fights against the hostile Nagas (snake gods). In pictures it is represented as a creature with a human body and with wings, human arms, a half human head with horns and a beak, bird's legs and a bird's tail. Often the Garuda has a snake in both hands and bites into it with its beak.

Sits on the first branch,
Without the nest
Or the gold egg breaking,
Or the bird being frightened.
Bring that branch to us!
Beat us with that twig!
Strike us with that wood!
Hit with this stick
And knock our hats in with it,

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You will never rue it.
/87/ If you injure our body
You will never rue it.
If the ear turquoise breaks
You will never pay for it.
If the saddle cloth tears
You will never pay for it.
On the second branch
King of the birds is enthroned (79).

79. Tibetan bya-rgyal rgod-po.

His turquoise egg
And his nest you must spare!
Do not frighten the bird!
Bring that branch!
Beat us with that wood!
Strike us with that stick!
Even if you do knock in
Our hats with that one
You will never rue it.
If the body is injured,
You will never regret it.
If the ear turquoise is broken
You will never regret it.
If the saddle cloth is torn,
You will never regret it.
On the third branch
Sits eagle White-head (80).

80. Tibetan go-bo glad dkar; the form ldad dkar in Francke's manuscript I consider to be a slip of the pen; it would not make any sense here; ldad-pa, meaning "to chew," does not fit into the context; on the other hand, glad, meaning "head," fits into it very well.

Do not harm his nest
Or his mother-of-pearl egg!
Do not frighten the bird!
Bring that wood to us!

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Beat us with that rod!
Hit us with that wood!
Strike with this stick
So that you knock our hat in,
And you will never rue it.
If the body is injured
You will never rue it.
If the earring is broken
/88/ You will never rue it.
If the saddle cloth is torn
You will never rue it.
On the fourth branch
Eagle White-neck (81) perches.

81. Tibetan glag-mo mk'al-dkar; the form in Francke's manuscript must likewise be a slip of the pen; mk'al-ma means "kidney" and does not fit into the context; I am substituting for mk'al the word mgul which means "neck" and thus I arrive at the translation "eagle White-neck."

Do not harm his nest
Nor his silver egg!
Do not frighten the bird!
Bring that wood to us!
Beat us with that club!
Hit us with that wood!
Strike with this stick
And knock our hat in,
And you will never rue it, and so on.
On the fifth branch
Perches the bird of the gods (82).

82. Lha-bya gon-mo I translate by "bird of the gods" (female).

Do not harm his nest
Nor his coral egg!
Do not frighten the bird!
Bring us this wood!
Beat us with that staff! and so on.
On the sixth branch

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Perches White Falcon.
Do not harm his nest
Nor his iron egg!
Do not frighten the bird!
Bring us this wood!
Beat us with that rod! and so on.

After a few more alternate songs in this style there follow a few more riddles in verse. The people of the Chirpon house say: "Oh, you, who have come hither in order to have the truth of words tested!"

Say, who seizes the wild yak by its horn?
Say, whose fist grasps the wild tiger?
Say, who might catch water with snares?
Say, who builds a castle out of loose sand?
/89/ Who wounds the water by a blow of his sword?
Tell us, which bird brings forth young?
Tell us, which animal of prey lays eggs?
Who follows the trace of the pair of rock-partridges (83) on the mountain?

83. Gon-sreg, the rock-partridge, "Haldenhuhn" (tetraogallus tibetanus). /I have been unable to find an English equivalent for for this word but assume it to be synonymous with the preceding Berghuhn and Felsenhuhn, Steinhuhn, etc. --translator./. Francke's translation here reads: "Name two rock-partridges whose traces lose themselves in the mountains"; but rjes gcod-pa means "to follow a trace" and I translate it accordingly.

Who sends the many-colored splendor to the North's grey mist? (84)

84. Francke's translation reads here: "Who orders the giant burden of the many-colored reed in the North?" I have arrived at a divergent translation, to which the answer, the solution to the riddle fits.

Say, who sews the mantle for the slate mountain?
Which bird has teeth growing to its pair of wings?
Say, to whom are we giving these riddles, who solves them?

585 The Nyaopas answer:
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The wild yak's horn is forced
By the hero Mogchen rem-pa (85).

[773] 85. rMog-ĉen rem-pa, meaning "great, strong helmet." This, like the names in verses 2 and 3, are the names of mythical heroes of pre-history.

The hero A-p'o bstan-yan (86)

86. Ap'o bstan-yan. Ap'o means "father" in the dialect of Baltistan and Lower Ladakh; these heroes are designated by this title.

Seizes the tiger with his fist.
Only Jaksha źon-t'og (87)

87. Yag-śa źon t'og in Tibetan.

Catches water with a sling.
Only the swallow bird
Builds a castle out of loose sand.
Only the water itself (88)

88. Here probably the waterfall is meant.

Wounds the water with swords.
A bird that gives birth to young
Is the bat (89).

[825] 89. It should not surprise us that the bat is counted among the birds by the Tibetans when we consider that in German medieval books of natural history the bat was classified in the same species.

An animal of prey which lays eggs
Is the quick weasel (90).

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90. The assertion that the weasel lays eggs is to be explained

from the fact that this evil robber of nests is often seen with an egg in its mouth, which led to the erroneous conclusion. 585 533 539 [825]

And the "rock-partridge's trace" which runs along the mountains there:

They are veins in the rock (91).

91. Quartz vein in the slate cliff.

The crystal mistress who rules over a thousand colors the pale North

Is Bruguma (92)

92. aBru-gu-ma, the wife of the mythical king Kesar. The "colors of the North" seem to indicate the northern lights. [773]

The mantle for the large slate mountain
Is probably sewn by Vishvakarma, the heavenly smith (93).

93. The Hephaistos (Vulcan) of Hindu and Buddhist mythology is meant by this "heavenly smith."

Teeth in addition to its pair of wings
Has the bat in its mouth.
You people who are giving riddles and demanding a solution!
It will be necessary to take something away from you.

Chorus: [illegible], Good, you mighty friends!
Om, hail to you!

/90/ After further examining questions in the form of a song there finally comes the following song as the concluding one, which is sung alternately:

The people of the Chirpon house are still singing with the gate locked:

Many a one is distinguished through his wisdom,
Many a one is so only by his birth
There are many who know nothing.

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Therefore it's important to test for oneself.
Where distinguished parentage is paired
With much wisdom, there it's good.
A high-born person needs nine-fold wisdom,
A low-born person--ninefold wisdom.
Do you come as friends from a noble tribe?
Are you only striving for the money-bag?
If you came as noble ones, you came as friends.
If you came as mean ones, you came for the sake of grain.
Did you come without force? Do you want to make friends?
There are three kinds of enemies,
Three kinds of friends.
Enumerate them, the three!

Chorus: Right!

The Nyaopas answer singing:

Three kinds of enemies there are:
The enemy who wishes sickness upon you,
The enemy full of jeolousy,
The enemy who avenges himself with blood.--
We come not as enemies,
We are friends to you.
Three kinds of friends there are:
God, the helper-friend (94),

94. Tibetan dkon-mčog skyabs-kyi gnyen.

The bond of love between parents,
Blood relationship.
These the three kinds.

Chorus: So it is good.

595 With this song, the nineteenth of the whole series (of which we here are only giving a few samples), the scene in front of the bride's house is ended (95). The bride's relatives and the tribe have been /91/

95. Sometimes there are further obstacles to be overcome by

585 Now the music is silent. The dance is at an end. The Nyaopas
533 go towards the tent. But still they may not give themselves over to
●539 rest and enjoyment. The relatives of the bride go toward them and again a question and answer game in the form of a song starts up. The Nyaopas must pass another test before they may take their places in the row of guests. The people from the Chirpon house sing the Song of the Carpets (98).

98. From Ladakhi Songs by A. H. Francke, Leh, 1899. The translation of this song into German was done by the author of the present work.

Whose carpet, tell me truly,
Might the high heavens be.
Whose carpet, tell me truly,
Might the high glacier be.
Whose carpet, tell me truly,
Might the high boulder be.
Whose carpet, tell me truly,
/96/ Might the high mountain lake be.
Whose carpet, tell me truly,
Might that high castle be.
Whose carpet, tell me truly,
Might the wide earth be.
Who uses as carpet in this land
A saddle cloth with a blue edge?
Who for a carpet likes to use, you must tell me,
The wild sheep's brown fur?
Whom serves as carpet, tell me quick,
The meadow green and the forest thick?
Whose is that carpet? Whom do you think
This roll of cloth must serve?

The Nyaopas answer:

The high heavens so blue and clear
Must be the sun's (99) carpet and the moon's.

21 99. According to the astronomy of the Indians, Tibetans as well as of the Assyrians and Babylonians, sun and moon are

counted among the planets, and they are considered animate 821
divine beings which have an influence upon the fates of human beings and are worshipped as gods.

The glacier above is a carpet, I ween, 585
For the lion with the turquoise-colored mane. 533
The high rocks carpet are 539
For the large ibex quick as the wind.
The mountain lake blue as carpet may suffice
For the wife of the fish with the golden eyes.
The castle so high, so proud and so fine
Must the nobleman's carpet be.
The great earth's mighty spaces
Signify the Chinese Emperor's carpet.
In the saddle cloth with the blue edge
Agu Palle (100) his carpet found.

100. A-gu p'al-le, one of the 18 heroes of the Tibetan Kesar [773]
myth.

The brown fur of the wild sheep must be
Agu Khru btungs' (101) carpet, I suppose.

101. A-gu k'ru btuns, another of these heroes who has the head of a falcon.

The meadows and woods must be
A carpet for birds large and small.
This roll of cloth here? A carpet fine
For the seven (102) Nyaopa brothers it must be.

102. Seven Nyaopas may be active at a very large wedding.

The Chirpon people call out loud: "Good, you noble friends! 585
Now take your place and drink a little bowl of beer!" Finally /Following p. 96 there are two full-page illustrations, one of a "Tibetan bride (without her bridal hat)"; the other of a "Bridegroom in Ladakh."/ /97/ the five "Nyaopa brothers" sit down on the carpet in the places appointed for them near the tent entrance, and then they are served with ample food and drink.

585 Late into the afternoon everybody gives himself over to the enjoyment of what is served. A moment which everyone awaits with tense anticipation is that when the large wedding cake (abran-rgyas) is taken apart. Two men from the tribe of the Chirpon see to this matter. The first "tile" is thrown in a wide arc over the heads of the bystanders, as an offering to the gods. The dogs and crows who have long been waiting for this moment again receive the offering greedily. Then the tsampa tiles are distributed among the guests and those that may be left over are handed out to the poor who have come to the wedding in great numbers. At this occasion fighting again takes place.

The beer is eagerly consumed by the men. Ceaselessly women [562] go through the rows and pour beer into the drinking bowls before they are quite emptied. The women have no time to sit down with the men and to feast and amuse themselves with them. Nor is this customary. It is their duty to wait upon the men. Lady Deskyid, the mother of the bride, supervises the cooking and distribution of the food and the drinks in the chansa above and in the courtyard below. The women of the circle of relatives and of the clan look after the serving and the many matters that must be attended to at such a large wedding. In between they may occasionally find a few minutes to spare for eating mouthfuls, drinking a bowl of tea and above all for prattling. [273] A few women armed with osier switches go around between the drinking men, and whenever they find that a man is not drinking a proper amount of beer they give him a few blows on his back amid joking words. This is the drinking enforcement (nan-čaṅ). Moderate drinking is considered detrimental to the happiness of the betrothed couple.

585 In between, individual men sing songs. Thus a young man
533 from Kalatse first sang the song of the "secret love"; it was said that
539 secretly he had been in love with the daughter of the Chirpon.

/98/ Up yonder on the green slope
There blooms a lovely little flower.
Listen, you boy!
It blooms forth beautifully.
Listen, you boy!
Pick the little flower,
Oh you boy!
Pick the lovely one and guard it well!

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Not with your hand, lest it wither!
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Oh, with your soul you must pick it well!
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Into your heart you must lock it.

There now follows a series of songs about the origin of the reed (103) from which the lucky arrow (mda-dar) of the sNatridpa is

103. Here, one after the other, the things that play a part at the wedding, are celebrated in song: the carpet, the arrow that brings luck, the beer, and the like. These songs are taken from the manuscript collection Trinklieder mit den fünf Blumen /Drinking songs with the five flowers/. (me-tog lña-ldan-gyi čan-glu), collected by Prof. Dr. A.H. Francke. Their translation into German was done by the author of the present work.

made. Again they are alternate songs.

The people of the Chirpon house sing:

Where may the first reed have grown?
And where did the second reed grow?
Say, where did the third reed grow?

The people from Kalatse answer:

First reed grew in China,
Second reed grew in Tibet,
Third reed grew in India;

The Chirpon people"

The Chirpon people:

Good!

The same: How the first knot (of the reed) grew, who saw it?
How the second knot did grow, who saw it?
How the thrid knot did grow, who saw it?

The Dragshos people answer:

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[772]

Gods (104) saw the first knot's growth,

104. The reed of the magic arrow grew "through three realms"; these are the three realms of ancient Tibetan cosmology: the realm of the gods, the realm of human beings and that of the nymphs /or, sprites/ (nagas), the latter being under the earth.

Gods high and mighty saw it being formed.
Nymphs saw the second knot's growth,
Nymph Nor-dsom-mo, she saw it.
Men saw the third knot's growth,
Men of clever mind saw it come into being.

/99/ The Chirpon people:

Good!

The same: Say what is the reed's father's name (105)?

[774] 105. This discussion here concerns the father, mother and child of the reed. Buddhists, as well as Hindus, consider all things of nature as beings with souls, in that all possess something of the substance of the world soul (the Brahma).

Reed's mother's name--what might it be?
And the reed itself--what is it called?

The men from Kalatse (Dragshos people) answer:

Reed's father's name is "Great Reed" (rgya-smyug),
And its mother's name is--spindle reed (106) (p'aṅ-smyug),

[831] 106. The spindle is considered the symbol of the female, the arrow as that of the male sex. Compare the use of the "spear of Mars" to designate the male, and of the "apple of Aphrodite" to designate the female sex in Occidental scholarship.

And its own name is--arrow reed (md'a-msyug).

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Chorus of bystanders:

Good!

The Chirpon people sing:

Did the reed grow out of rock? In the meadow?
Did it grow amid the boulder rubble? In the mud?

The Dragshos people:

Not on rocks grew the reed,
Nor meadow brought it forth,
Nor did it grow amid the rubble,
Gold with glowing brought it forth.

Now there follows a series of songs in which are elaborately described the finding of the reed, its transportation, the making and effect of the lucky arrow. We only give the latter:

The Chirpon people sing: (107)

107. Number 11 of the Trinklieder /Drinking Songs/

When the arrow to the high heaven flew,
What news may you have of that?
When the arrow to the high rock flew,
What news may you have of that?
When the arrow to the high mountain pasture flew,
What news may you have of that?
When the arrow to the high mountain lake flew,
What news may you have of that?
When the arrow to the high mountain forest flew,
What news may you have of that?

/100/ The Dragshos people:

When the arrow to the high heaven flew,
It brought the wings of the king of the birds.
When the arrow to the high cliff flew,

It brought the ibex' muscle fibres (108).

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108. Here I translate "Muscle fibres from the shoulder blade of the great ibex and of the old cow"; Tibetan: "skyin-ĉen ba-rgan-gyi sogs-rgyus k'yoṅs"; "sogs" seems to me to be the more correct form since "gsogs" does not make any sense here and is probably a mistake which slipped in during the dictation. Prof. Francke translated the sentence: "The arrow brought something of the treasures of the old, great female ibex down with it."

When the arrow to the high mountain pasture flew,
It brought muscle meat of the wild yak bull.
When the arrow to the high mountain lake flew,
It brought glue from the little fish Khyu-ru.
When the arrow to the high mountain forest flew,
It brought the tiger's muscle fibres.

Now, after a few other songs, there follows one in which the female beer brewer (ĉan-ma), who has brewed the beer for the guests, is made fun of (109).

109. Number 15 of the Trinklieder /Drinking Songs/.

The people from Kalatse sing:

Old brewer woman, your beer tastes strange!
You old brewer woman! What an evil brew!
It tastes like the singed wings of the king of the birds,
It tastes like the singed horn of the wild yak bull,
It tastes like the singed veins of the vain peacock,
It tastes like the singed scales of the little fish Rhyuru,
It tastes like the singed nails of a wicked wench;
I taste, old woman, five of the vile things.
Away with this beer! Away, we won't drink it!

The Chirpon people and the inhabitants of Tingmogang answer:

Without cause you scorn the old woman's beer.

The power of the white lioness' heart is in it. 585
Her gall is mixed with it; 533
Sparrow's quarrelsomeness is also in it, 539
And some of its gall is also mixed with it.
See, hence comes the drinkers' desire for quarrel.
See also the sheep's stupidity in it,
For sheep's gall is also mixed with it.
Does your dullness not come from that?
If a noble person gifted with good sense
/101/ And of high rank should come--we should invite him to the chang.
The Nyaopa brothers, too, the seven (110), we invite.

110. Compare not 102.

To a weakling we serve no beer.
If a noble person drinks it, it turns into life's elixir (111),

111. The life's elixir, really devil's elixir (Tibetan bdud-rtsi; Sanskrit amrita) plays an important part in the magical literature (Tantra) and in popular belief. Gods and men fight for this precious material which confers immortality, or at least a long life and magical powers. [789]

To the mean person it only works as a stupefier.

The people:

"Good, you noble gentlemen!"

Again the people from Kalatse sing:

Such beer is not for us. Scatter it up to the sky!
If the sky takes it, we shall drink the beer.
Such beer is not for us. Scatter it up the rocks!
If it runs up the rock, we shall drink the beer.
Such beer is not for us. Scatter it up to the glacier!
If a piece of ice so much as the size of a mirror (112) should melt, we'll drink.

112. A small, round metal hand mirror, the size of a serving

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plate.

Such beer one does not drink. Scatter it to the earth only!
If a picture (113) should arise, we would drink the beer.

[787]

113. A figure which is formed on the ground by the beer that has been poured out, by means of which one is supposed to foretell the future.

Such beer one does not drink. Just pour it into the water!
If a tress is braided there (114), we shall drink beer.

114. This refers to the ruffling of the surface of the water when something is poured on to it.

The Chirpon people answer:

Who in the sky takes the beer except sun and moon?
Sun and moon, those two you certainly do not resemble.
Waste no words! Offer a draught!
Who runs up the cliff? The old she-ibex it is (115),

115. The she-ibex /Steinziege/--the female of the ibex /Steinbock/ (Capra sibirica).

Do not worry! For you do not resemble it.
Waste no words! Offer a draught!
The size of a mirror a spot melted through sun and moon,
Do not worry! You do not resemble them.
Waste no words! Offer a draught!
Pictures on the earth are drawn by the black yak (116).

116. The yak's track on the earth is meant.

Do not worry! For you do not resemble it.
Waste no words! Offer a draught!
Little fish Golden Eye alone braids tresses in the water (117).

117. The ruffled course of the fish that swims at the surface of the water.

Do not worry! For you do not resemble it. 585
Waste no words! Offer a draught! 533
Perfect is the beer that the old woman brews! [539]●

/102/ In this way hour after hour passes amid singing, teasing, feasting, and imbibing; the throats of the singers become rough and hoarse. Loud, animated chattering of those heated by the beer intermingles with the singing, and in between there is the giggling and sudden screaming of the girls when the young fellows have indulged in a crude joke with them.

But where is the bridal couple, for whose sake all these people were celebrating after all, during all this time? Occasionally the bridegroom would sit between his father and his uncle in the row of guests, but then he would disappear again. He evidently felt uncomfortable in this atmosphere. The bride remains entirely invisible to the guests. From early morning on she is on her way, accompanied by her girl friends (adza-mo) and companions (ya-do), making farewell visits in the houses of relatives and friends. Everywhere she is entertained and honored. At the moment she is not concerned about the bridegroom and the celebration in the house of her parents. This is not demanded by custom. Not till afternoon does she return, with her female companions, to the house of her parents unnoticed by the guests outside. 585

And now there begins for her one of the main tasks of the day: the bridesmaids and the girl friends set about dressing and decking out the bride for her wedding. Her ten braids are loosened, her black hair is washed, the girl friends braid the tresses anew and her hair is greased with butter so that it shines. Then the blinker-like dsarus covered with otter's fur are sewn into her tresses sideways; and finally the main ornament, the great perag, the turquoise ornament, is placed on her head and fastened to her hair. This perag (118) is a wide stiff band, made 585 302 585 301

118. The perag is considered a symbol of the snake which has been worshipped by the Tibetans, as well as by other Asiatic peoples, as divine, from time immemorial. In pictures the snake virgins (klui bu-mo; Sanskrit nagi, the nymphs of ancient Germanic saga) are represented as beautiful girls above whose heads tower snakes. The shape of the perag is reminiscent of those snakes while the coral band next to it reminds one of their scaly tails. [825]

of several strips of cotton material which are glued on top of one another.

still in the country." In answer to the Wasir's question when the stolen goods would be found, there came the answer: "We know it not.". After about a month the thief was apprehended. He was a native Indian soldier from the small garrison of the Dogra fort near Leh. The stolen goods were also found in a hideaway. The two Lhapas each received ten rupees from the Wasir as reward.

Namgyal returned to Kalatse richer by one experience. His fellow villagers received him with jubilation and many presents. They were all honestly overjoyed at his release from the claws of the hated Gobinath. The lama from the Break-leg house preferred not to show himself openly in Kalatse for a whole year long, although as a village priest he was responsible for the health of souls of the village inhabitants. His relatives--he also had a wife, like the majority of his "red" brothers in the order who had dropped celibacy--he had told that he was now "urgently needed" in the monastery. In his place a small, gentle little monk moved into his hermitage, who performed his office to the satisfaction of the villagers, because in his demands for the ceremonies to which he had been ordered, he kept strictly to the regulations, and because he did not practise usury.

The T'selen (Messenger of Death) Comes

The Song of Death

'Human form you attain
With difficulty like rare lotus.
Therefore leave your laughter!
Follow sacred law!
You indulge in your pleasure,
You think not of dying--
And suddenly death hunts you
From behind, he seizes you.
As the wolf strikes the sheep,
The god of death grips you.
Therefore think in solitude,
Do penance in the desert!
/200/ Wealth leads to vice,
Offers you up to hell.
Unchaste, loving women,
You only look for yourself.

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Quiet, well-behaved, you should
Only look up to heaven.
Clearly recognize the mirage!
You believers, consider
The fruits of your deeds,
Weighing good and evil!
If you always do what's right
You shall never be deceived.

From "Courtly Songs" (of the Tibetans),
Number 35. Edited by A.H. Francke.

There now followed for Namgyal a few quiet weeks in Kalatse 000 during which he took care of his last autumn labors. During the evening hours he now visited the missionary even more frequently, in order to converse with him about the t'arlam, the way to salvation, a topic of conversation which occupied him strongly in recent times and which left him no rest. He came increasingly more to the conviction that the "way of Jesus" was the only right one, which led to inner freedom and with it to genuine happiness. In recent times it happened more frequently that, as he was coming home from the Brother, there was a radiance in his expression, as though he had experienced something great. Even his relatives noticed this, and they were unable to explain it to themselves.

During this time, Namgyal one day set out on his way to Domkhar. There he was going to help a relative who had suffered particularly great damage from the floods in the spring, in reclaiming his fields and in rebuilding his mill that had been left high and dry. His stay was only designed to last for half a month. Nevertheless his departure from wife and children was particularly difficult for the Dragshos this time. He could not explain why. He took his youngest child, the little Rinchen Stobsgyas, in his arms, called him the apple of his eye (migbras) and kissed him. "Lamla k'adar dzad! Brtan-po skyod, Gaga!" (Take care of yourself on the way! Look out when you walk, master!), his wife Chosskyid admonished her spouse lovingly and with /201/ accustomed reverence. Then Namgyal mounted his horse, a young, fiery stallion from Sangskar, an animal with "sinews like steel and hoofs like iron." As soon as it felt the reins, the animal immediately started out at a steady amble. The way followed at first the trading route from Leh to Srinagar and went close by the farmstead

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The following is my attempt at a restoration of the text according to the Dard-dialect of Da:

Dargyassi de tija namo hla zhuni
Shuni bhi tija namo hla zhuni
Sinani bhi tija namo hla zhuni

Translation:

Give abundance! Honour to thee, oh god Zhuni!
Crops also! Honour to thee, oh god Zhuni!
A son also! Honour to thee, oh god Zhuni!

Notes on the Dard text:

Dar-rgyas is a Tibetan synonym compositum meaning about 'abundance;' *di* was probably in course of time contracted from *de*, give, and *ti*, thee; *tisha* or *tija* means 'to thee,' *zha* and *ja* are frequently used terminations of the dative case; *nomo* instead of *namo* is a case of assimilation of the vowel of the first syllable to that of the second syllable; *namo* as well as *nomo* often occur in the sense of 'glory, honour' in the Bono-na-songs, Ladakhi Songs, No. XXXI ff; *hla* is the Tibetan *lha*, a Pre-Buddhist god; *Zhuni* is the proper name of the house god. *Shuni* means 'harvest'; *bi* is supposed to be the same as Urdu *bhi*, meaning 'also.' Also in the second and third lines the *ti* of *tisha* was lost in the preceding word. The *ni* in *sinani* is the emphatic syllable of Tibetan.

(4) *Dard customs.*—To the present day the Māmani-festival is considered as a Dard custom. It is held 1½ months after the 21st of December. In Khalatse it is celebrated in this way:—Cooked heads of goats and sheep, and omelettes called *ten ten*, are brought before an ancient row of *mchod rten* (mchod rtengyi sgang) which goes back to Dard times, and a feast is given to everybody who will partake in it. Strangers are welcome.

Also the Ladakhi music and art of dancing is so entirely different from Tibetan music and dancing that non-Tibetan influences must be suspected here. In Ladakhi music, besides the Chinese scale,—classical scales are in frequent use. Of classical scales I have discovered the following in my collection of Ladakhi tunes: Ionian, Aeolian, Lydian, Mixo-Lydian. It is easier to believe that these scales came here through a Dard channel than from Tibet. Although the metre of the Tibetan Ladakhi songs is almost invariably trochaic, the metre of the Ladakhi tunes is iambic.

I have tried to prove the Dard origin of one single West Tibetan village only. It would probably be easy to accumulate similar reasons

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THE LADAKHI PRE-BUDDHIST MARRIAGE RITUAL.

(Translation and Notes.)

BY A. H. FRANCKE, LADAKH.

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SOME time ago I published in *Mémoires de la Société Finno-ougrienne*, Helsingfors, some translations in German of folktales and of extracts from a Tibetan MS. relating to the **Késar-Myths of Western Tibet**. The publication of the **Marriage Songs of the Ladákhis** now undertaken is another step in the same direction. My object in these publications is to present means to the scientific world for unveiling the hitherto hidden treasures of the **Pre-Buddhist Religion of Tibet**. I was fortunate indeed to get hold of these wedding songs, just before they had vanished altogether. In Central and Upper Ladakh only mere reminiscences, are left of them, although the gorgeous dress of the **Nyopas** and the scene before the house are still in vogue. In Lower Ladakh the songs have been preserved much better, but a large portion of them have ceased to be intelligible to the people. Thus whilst the first nine of the songs I collected were, certain passages excepted, generally understood by the ordinary man, the latter half of the collection consists more or less of a succession of unintelligible sounds. The reason may be, that the wedding ritual proved too hard a trial on the patience of the party and was cut short in many cases.

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The method of reading has been as follows. All the songs were dictated slowly by the **leader of the Nyopas** to the village Munshi of **Khalatse, Yeshes Rig 'adzin**, who wrote them down according to the actual sound. This copy proved to be very useful as far as Yeshes Rig 'adzin himself had understood the words. For disentangling the more obscure passages, however, the assistance of the mission schoolmaster of **Leh, Shamuel aByorldan**, and of other Ladákhis, possessed of common sense, had to be requisitioned. In this way, the first half of the collection has become fairly intelligible, whilst the latter half is still full of obscure passages.

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It is necessary for the proper comprehension of these songs to direct the attention of the readers to the fact that **the four points of the compass** play a rather important *rôle* in the wedding songs, as well as in other Pre-Buddhist literature (*vide Ladakhi Songs* No. XV.). This

[13] See Sprenger, II. 482. The Jewish dietary law appeared to Muhammed likewise in the light of a chastisement for frowardness. Abstemiousness from so many articles of food as are tabooed by the Jewish law naturally appeared strange to a people whose supply was rather scanty, and did not despise fallen camels. This latter custom was abrogated by Muhammed in *Qor.* vi. 146, who also did away with several old usages connected with the eating of certain animals (see vi. 143 to 147). He further forbade the eating of animals over which, when being slaughtered, the name of Allâh had not been mentioned (vi. 118 to 121). Nöldeke, p. 119, regards this verse as misplaced. "As to the Jews," Muhammed adds (v. 147), "we have forbidden them to eat everything that has a solid hoof, and of oxen and sheep did we prohibit them to eat the fat, save what the backs of both do bear, or the inwards of what is mixed with bone" (*cf. S.* xvi. 119). Muhammed reveals here a close intimacy with details of the Code, which he could not have gained from his own knowledge of the *Pentateuch* alone. I therefore regard all those passages as Medinian. [FOOTNOTE DOES NOT PERTAIN TO THIS ARTICLE.--ANALYST]

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is very natural, for as has been pointed out in the paper on the Kêsar-Myths, the Pre-Buddhist Religion must have been a system of sun and nature worship. Now it is the sun, who creates the four points of the compass. All of them are different manifestations of the sun and hence the importance attached to them in a physiological religion. This fact suggests a solution to the difficult problem of explaining the ancient mystic emblem of the Bon Religion, **yungdrung** 卐. This emblem was in my view invented to represent the sun as the creator of East, South, West and North, the little mark at the end of each line indicating the inclination of the sun to proceed from one point to the other.

It is not an easy matter to give a satisfactory explanation of the word **ɣyungdrung**, but I dare to offer one, in favor of which there is at least some probability. In the Kêsar-Myths **an old name of the sun, bya Khyung dkrung nyima**, occurs. This means literally 'the bird *Khyung*, the disc, the sun.' In course of time the name **Khyung dkrung** may have degenerated to become *ɣyungdrung*, especially at a time when the idea of the emblem had ceased to be generally understood. Laws of sound cannot be of much avail here, because we are dealing with a proper noun. A few suggestions, however, might be made in favor of this derivation:— (1) a word *ɣyung* is absolutely non-existing and cannot be found in any dictionary; (2) there exist a few cases of *k* being dropped when preceding *y*, thus *kyang* = *yang*, *kyi* = *yi*, *kyin* = *yin*; (3) there is only a very slight, hardly perceptible, difference in the pronunciation of *dkrung* and *drung*. Of course, this explanation of the emblem rests on the theory, that it is always the same sun, which appears in the East every morning, and is in opposition to the theory shown in Song No. I. B. 7, *post*, p. 135. However, the study of other physiological religions has proved plainly that the most contradictory theories may dwell in them side by side.

While on the point of derivation; in regard to the change from *khyung* to *ɣyung*, it may be compared also to the following corresponding words in Jäschke's *Tibetan Dictionary*: *khyabpa-yabpa*, both 'cover' in Ladakhi; *'akhyarba-yarba*, both 'go astray;' *'akhyampa-yamyom*, both 'be unsteady;' *akhyigspa*, 'to fetter;' *ɣyigspa*, 'to be hindered;' *'akhyurba*, 'to be separated;' *yurba* or *yurma*, 'pull out' (weeds, *etc.*); *'akhyompa*, 'to wave;' *yompa*, 'be swinging,' swing The *ɣ* of *ɣyung* and *ɣyigspa* is a silent prefixed letter and is often omitted in writing.

In the figures *a* and *b* below is shown the *ɣyungdrung* in both positions: the natural and the reversed. The Rev. A. W. Heyde of Ghûm tells me that the *ɣyungdrung* as a monogram is said to be composed of the two syllables 卍 *sû* and 卐 *ti*, *suti* = *svasti*.

a

b

According to Waddell, *Lamaism in Tibet*, both the established Buddhist church and the adherents to the Bon Religion have a *ɣyungdrung* of their own, the one under *a* being the emblem of Lamaism, that under *b* of the Bon Religion. It is most natural that *a* alone should correspond to the actual course of the sun, for it is probably the older one. Indian Buddhist missionaries may have fought in vain against the use of the symbol, and finally agreed to introduce it into their own system by regarding it as a monogram, containing the three syllables *su asti* in Indian characters. Afterwards in opposition to Buddhism and at a time when the leading ideas of the once physiological religion had vanished, Bon priests made the emblem turn the other way; just as the custom of circumambulation was altered by the Bonpas from right to left.

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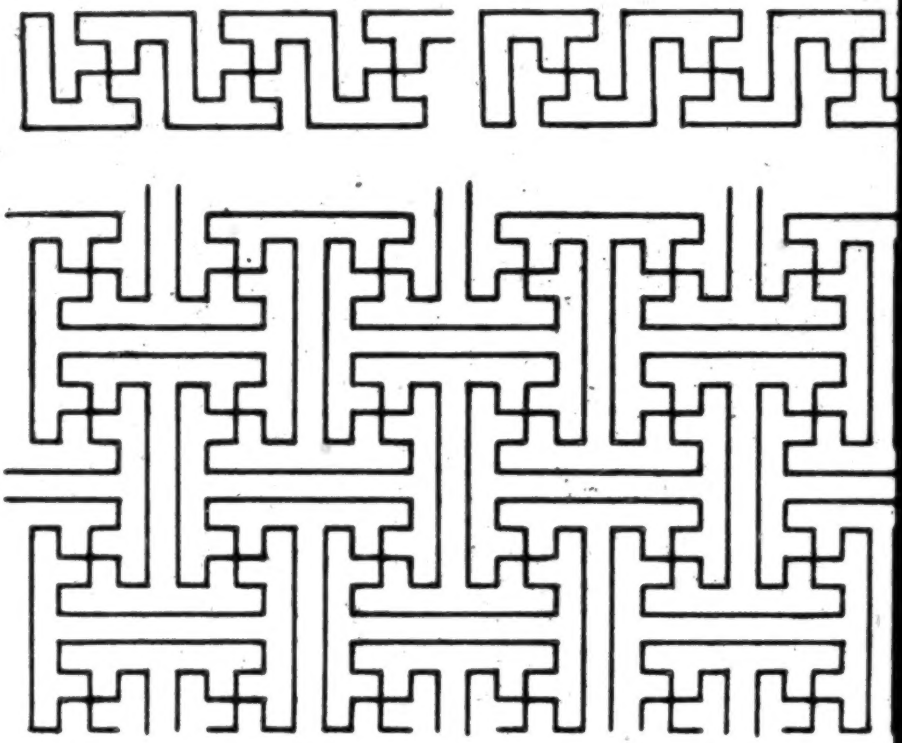
In the drawings below showing the *yyundrung* as an ornament in Native houses in Khalatse, Lower Ladakh, it will be seen turned both ways.



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However all this may really be, on the whole I feel obliged to say, that my explanation of the *yyungdrung* must not be taken for more than a mere guess at its interpretation from a Tibetan point of view. I have no means in this remote land of collating these speculations with the mass of literature on the *svastika*.

The *yyungdrung* is thought to be of great importance at the wedding ceremony, and both bride and bridegroom have to sit on carpets showing the emblem. It is indeed in universal use in this connection, for in a copy of the wedding songs, which I received a few days ago from Phyang the *yyungdrung* is used for punctuation instead of the full stop.

Song No. I.[1]

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bagma btangtsana nyopas sgola btangcessi gtu'i[2] dpecha yin.

This is the book of the songs, which are sung at the door by the Nyopas, when the bride is given.

[1] The orthography of the songs has been brought into accordance with that of Ladakhi letter writing. In all doubtful cases, however, the spelling of the first MS. will be given.

[2] *A-chenpo* is indicated by an apostrophe.

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om bkrashispar gyurcig, bkrashis bdeblags dang ldanpar gyurcig.

nangmas btang 'adug.

Om, may you be blessed! May the blessing come unto you speedily!

The people of the house say:

A.

I. A. 1. duba sngonmo de
stengdu rgyugpa ci'i don.

2. duba sngonmo de
bardu rgyugpa ci'i don.

3. duba sngonmo de
'ogtu rgyugpa ci'i don.

4. duba sngonmo de
sharla rgyugpa ci'i don.

5. duba sngonmo de
lhorn rgyugpa ci'i don.

6. duba sngonmo de
byangdu rgyugpa ci'i don.

7. duba sngonmo de
nubtu rgyugpa ci'i don.

8. duba sngonmo de
mkhardu rgyugpa ci'i don.

9. duba sngonmo de
yulla rgyugpa ci'i don.

10. duba sngonmo de
grongdu rgyugpa ci'i don.

I. A. 1. That blue smoke,
Rising upwards, what does it mean?

2. The blue smoke,
Hanging over the ground, what does it mean?

3. The blue smoke,
Falling to the ground, what does it mean?

4. The blue smoke,
Spreading towards East, what does it mean?

5. The blue smoke,
Spreading towards South, what does it mean?

6. The blue smoke,
Spreading towards North, what does it mean?

7. The blue smoke,
Spreading towards West, what does it mean?

8. The blue smoke,
Rising to the castle, what does it mean?

9. The blue smoke,
Spreading over the country, what does it mean?

10. The blue smoke,
Spreading over the village, what does it mean?

B.

I. B. phyimas landu.

1. duba sngonmo de
stengdu rgyugpa de
lhai dbangpo rgya bshinla rgolba
ma zhus sam

bsangshug phulba'i don.

2. duba sngonmo de
bardu rgyugpa de
btsan ama skyabs bdunla rgolba
ma zhus sam

bsang shug phulba'i don.

I. B. People outside [the *Nyopas*] answer:

1. The blue smoke
Rises upwards,
I think, that the Lord of Heaven,
dBangpo rgyabshin's anger
may not be provoked,
It is an offering to him.

2. The blue smoke,
Is hanging over the earth,
I think, that the Earth-Mother,
skyabsbdun's anger may not
be provoked,
It is an offering to her.

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3. duba sngonma de
'ogtu rgyugpa de
klurgyal lcogpola rgolba ma zhus sam

bsang shug phulba'i don.

3. The blue smoke
Is falling to the ground,
I think, that the Water-King, lCogpo's anger may not be provoked,
It is an offering to him.

4. duba sngonmo de
shardu rgyugpa de
shar rdorje sems dp'ala rgolba ma zhus sam

bsang shug phulba'i don.

4. The blue smoke
Is spreading towards East,
I think, that the eastern rDorje sems dp'a's anger may not be provoked,
It is an offering to him.

5. duba sngonmo de
lhoru rgyugpa de
lho rinchen byung ldanla rgolba ma zhus sam

bsang shug phulba'i don.

5. The blue smoke
Is spreading towards South,
I think, that the southern Rinchen byungldan's anger may not be provoked,
It is an offering to him.

6. duba sngonmo de
byangdu rgyugpa de
byang donyod grubpala rgolb ma zhus sam

bsang shug phulba'i don.

6. The blue smoke
Is spreading towards North,
I think, that the northern Donyodgrubpa's anger may not be provoked,
It is an offering to him.

7. duba sngonmo de
nubtu rgyugpa de
nub snangba mth'ayasla rgolba ma zhus sam

bsang shug phulba'i don.

7. The blue smoke
Is spreading towards West,
I think, that the western sNangba mthaya's anger may not be provoked,
It is an offering to him.

8. duba sngonmo de
mkhardu rgyugpa de
rtselha snyanpola rgolba ma zhus sam
bsang shug phulba'i don.

8. The blue smoke
Is rising to the castle,
I think, that rTselha snyanpo's anger may not be provoked,
It is an offering to him.

9. duba sngonmo de
yulla rgyugpa de
yulthsa snyanpola rgolba ma zhus sam
bsang shug phulba'i don.

9. The blue smoke
Is spreading over the country,
I think, that Yulthsa snyanpo's anger may not be provoked,
It is an offering to him.

10. duba sngonmo de
grongla rgyugpa de

phalha snyanpola rgolba ma zhus sam
bsang shug phulba'i don.

10. The blue smoke
Is spreading over the peasants' [houses],
I think, that Phalha snyanpo's anger may not be provoked,
It is an offering to him.

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Notes on the Tibetan Text.[1]

Nyopa, buyer, because the bride was bought in ancient times. The salutation in classical language *Om thrashispar, etc.*, is exchanged after each strophe, but will not be repeated in these pages.

I. A. In all verses *ci'i don* means literally : it is the meaning of what? II. B. As regards the meaning of names and general position of the heads of the Pre-Buddhist cosmology, see my paper on the Késar-Myth in *Mémoires de la Société Finno-ougrienne*, 1900, No. XV. The syllable *sam* I was first inclined to translate by 'or,' but people told me, that they understood it to mean 'think,' in favour of which might be pointed to the people's response: Well thought, you mighty friends. In v. 4, 5, 6, and 7 the gods, who govern the four directions, are mentioned.

They are the properly Tibetan *lôkapâlas*. In Lamaism three of them have become *Dhyánibuddhas*, whilst *rDorje sems dp'a* has become their president. That their relationship to the four points of the globe has not yet quite been lost in Lamaism, is shown by the *Padmathangig*, see Grünwedel, *Mythologie des Buddhismus*, pp. 98, 99.

The names in literal translation mean: — 4. 'The thunderbolt with the courageous soul.' 5. 'The producer of great price.' 6. 'Fulfiller of the aim, he has.' 7. 'Eternal light.' With the exception of 6, all the names point plainly to the different manifestations of the sun. 7 in particular goes back to the idea, that the West is the receptacle of all the suns, which have been born up to the present day. This idea is too natural a one to have been imported from Persia. Instead of *ma zhus* the original rendering was probably *ma zhu*, the imperative being used for the optative. 8. *rTselha*, god of the summit. 9. *Yulthsa*, village idol. 10. *Phalha*, god of the fathers, *i. e.*, family.

Notes on the English Translation.[1]

It might be well to say a few words about the scene, which forms the background of the songs. The **Nyopas** (*i. e.*, friends of the bridegroom, who were sent to buy the bride) come on horseback and clad in gorgeous dress (*vide* Plate) before the house of the bride and ask for entrance. This is refused to them unless they are able to answer certain questions. All the people of the house are armed with sticks and the *Nyopas* are beaten unmercifully as soon as they fail to prove their respectable origin by answering the questions satisfactorily. The people of the house light a fire of the wood of the pencil cedar and concerning the smoke of this the first questions are asked.

After the questions regarding the principal deities have been settled, in 8, 9, and 10 the local deities come in. Though in ancient times idols do not seem to have had a place in the Bon Religion, we can see how the idea gradually crept in. As we know from the Késar-Myths, the Iha's or gods used to visit the earth frequently. High hills became known as places of the gods' descent, and to honour them properly, white altars were erected. By and by these altars or Ihatho's were considered as being the dwelling places of certain *lha's* and at last the idea was developed, that wherever a *lhatho* was erected, a *lha* would soon take his seat. So we have a *lha* on the hill (near the castle) in 8, and the family (father) *lha* in 10. In 9 the word *thsa* might point to a rough idol, compare Jäschke's *Dict. theathsa*. All of them have the epithet *snyanpo* = well sounding.

Song No. II.

A.

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II. A. legs bsams dbangi nyebo.
nangmas.

1. phurn yar ɣzigs 'ang
gangs chu dkarpo de
su dang ganggi chang.

II. A. Well thought, you mighty friends.
People of the house say:

1. Look over there to the upper valley!
That white glacier water,
What and whose beer is it?

[1] [Cf. pp. 133-135, category 116 -- ANALYST]

[2] [Cf. pp. 136a and 136b, category 116 -- ANALYST]

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2. yyasla yar yzigs 'ang
yy'a chu khral khrol de

su dang ganggi chang.

3. mdoru yar yzigs 'ang
ytsang chab sngonmo de
su dang ganggi chang.

4. yyonla yar yzigs 'ang
chamig kyal kyil de
su dang ganggi chang.

5. sbrulmgo ma chabrkyan nangda

yang dkar naskyi chang
su dang ganggi chang.

2. Look over there to the right!
That foaming water among the stones.
What and whose beer is it!

3. Look over there below!
That blue river water,
What and whose beer is it?

4. Look over there to the left!
Those wells here and there,
What and whose beer are they?

5. And in this large jar with the snake's head
The beer [made] of white barley,
What and whose beer is this?

B.

Nyopas landu.

II. B. 1. phuru yar yzigs 'ang

gangs chu dkarpo de
dar sing ysoba'i chang.

2. yyasla yar yzigs 'ang
yy'a chu khral khrol de

shaphran ysoba'i chang.

3. mdoru yar yzigs 'ang
ytsang chab sngonmo de
nyaphran ysoba'i chang.

4. yyonla yar yzigs 'ang
chamig kyal kyil de
ma zhing ysoba'i chang.

5. sbrulmgo ma chab rkyanla

yang dkar naskyi khuba de
nyo 'am spun bdungyi chang.

The *Nyopas* answer:

II. B. 1. Look over there to the upper valley!
That white glacier water
Is the beer, nourishing the ice-lion.

2. Look over there to the right!
That foaming water among the stones
Is the beer, nourishing the young deer.

3. Look over there below!
That blue river water
Is the beer, nourishing the little fishes.

4. Look over there to the left!
Those wells here and there
Are the beer, nourishing the mother-fields.

5. And in this large jar with the snake's head,
The fluid [made] of white barley
Is the beer of the *Nyopas* or the seven brethren.

Notes.

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A. 2. *yyachu*, this word is used here, so people tell me, for water with stones, not for stagnant water, *khralkhrol*, noisy. 4. *kyal-kyil* scattered about. 5. *ma*, mother, used for everything large, here the large jar.

B. 4. *ma zhing*, motherfield, a very fertile field. Instead of *kyalkyil-parpur* is also used in the same sense.

A. 5. The mouth of the jar is formed like a snake's head. B. 1. The ice-lion with the blue locks [or mane] was originally the glacier itself, later on it developed into a fabulous being, which was thought to live there. 5. The number of the *Nyopas* ought to be seven.

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Song No. III.

A.

III. A. snyan ysanpar mdzodcig.

1. dgung dang dbyibskyi mjalthsul de
   su dang ganggis byas.
2. shar dang nubkyi mjalthsul de
   su dang ganggis byas.
3. lho dang byanggi mjalthsul de
   su dang ganggis byas.
4. steng dang 'oggi mjalthsul de
   su dang ganggis byas.
5. phu dang mdoyi mjalthsul de
   su dang ganggis byas.
6. mkhar dang yulgyi mjalthsul de
   su dang ganggis byas.
7. yshis dang ynaskyi mjalthsul de
   su dang ganggis byas.
8. phyi dang nanggi mjalthsul de
   su dang ganggis byas.

III. A. Now listen with your ears!

1. The existence of the high heaven and of the forms [plants, animals],
   By whom and how was it created?
2. The existence of East and West,
   By whom and how was it created?
3. The existence of South and North,
   By whom and how was it created?
4. The existence of height and depth,
   By whom and how was it created?
5. The existence of an upper and a lower valley,
   By whom and how was it created?
6. The existence of castle and village,
   By whom and how was it created?
7. The existence of hearth and home,
   By whom and how was it created?
8. The fact, that some people are outside and some inside,
   By whom and how was it created?

B.

phyimas landu.

III. B. 1. dgung dang dbyibskyi mjalthsul de
   nyi zla ynyiskyis byas.
2. shar dang nubkyi mjalthsul de
   khri ydugs nyimas byas.
3. lho dang byanggi mjalthsul de
   zla mthsan dkarpos byas.

The Nyopas answer:

III. B. 1. The existence of the high heaven and of the forms
   Was created by sun and moon.
2. The existence of East and West
   Was created by the sun, the umbrella of the throne.
3. The existence of South and North
   Was created by the Moon, the whitener of the night.

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4. steng dang 'oggi mjalthsul de
shang char zilbus byas.

5. phu dang mdoyi mjalthsul de
skyesser[3] rlungpos byas.

6. mkhar dang yulgyi mjalthsul de
rgyal dang blongyis byas.

7. yzhis dang ynaskyi mjalthsul de
ynyendrung rnamskyis byas.

8. phyi dang nanggi mjalthsul de
nyo'am spun bdungyis byas.

4. The existence of height and depth
Was created by the dewy soaking rain.

5. The existence of an upper and a lower valley
Was created by *skyesser*, the wind.

6. The existence of castle and village
Was created by the king and the ministers.

7. The existence of hearth and home
Was created by you, our friends.

8. The fact, that some people are outside and some inside,
Was created by the *Nyopas*, the seven brethren.

Notes.

In the original *mjalthso* is given instead of *mjalthsul*, which is unintelligible. See more examples for elision of *l* at the end of a syllable in my *Ladákhí Grammar*, laws of sound 4. *dbyibs* is a word, not so easily understood, two kinds of *dbyibs* are mentioned in XIII., they are *nammkha*, sky, heaven, and *chos*, religion. B. 5. *skyesser*, name of the wind god. May be either *skyesser*, the reborn one, see Kẹ̈sar-Myth, or *skyesbeer*, producer of coolness.

A. 8. This question refers to the scene created by the arrival of the *Nyopas*. B. 2. The sun is often called an umbrella on account of his circular shape. 3. Though the moon as representative of the night can be made to account for the North, it is difficult to see her relation to the South.

B. 4. Perhaps on account of the fact, that clouds show great varieties of altitude. 5. A strong draught is felt in every valley.

Song No. IV.

A.

byonrabs yin.

This is about the origin [of the *Nyopas*].

IV. A. 1. 'adir byon rnams shargyi glingnas yongstsana
shar phyogs rgyalpo sushig bshugs
bran dang 'akhor yyog cila dkar
dbyibs dang chalugs cinda 'adra.

IV. A. 1. When you came here from the eastern country,
Who was king there in the East?
Why may we call his subjects and servants white?
What is their shape and custom like?

2. lhoyi phyogsnas yongstsana
lho phyogs rgyalpo su zhig bshugs
bran dang 'akhor yyog cila dkar
dbyibs dang chalugs cinda 'adra.

2. When you came here from the southern country,
Who was king there in the South?
Why may we call his subjects and servants white?
What is their shape and custom like?

[3] Having been questioned meanwhile by Regierungsrat Dr. E. Schlagintweit about the equation *Kesar* = *skyesser*, I wish to state the following facts: This equation was not worked out by myself, but received ready made from the natives, who explain the name in this way. According to a letter from Rev. Fr. Peter, Kyelang, the popular pronunciation of the same name is *Kyesar* in Lahoul. In a collection of popular songs which I received from Phyang three days ago, the king's name is invariably spelled *Kyesar*. In Leh ordinary people pronounce the name *Kesar*, but educated people, who know the myths from the epos, pronounce it *Gesar*. All the changes from *Kyesar* to *Gesar* can be accounted for, see my *Ladákhí Grammar*, Introduction, *Kyirma* = *girma*.

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3. kyed rnams nubkyi glingnas yongstsana
nubphyogs rgyalpo su zhig bshugs
bran dang 'akhor yyog cila dkar

dbyibs dang chalugs cinda 'adra.

3. When you came here from the Western country,
Who was king there in the West?
Why may we call his subjects and servants white?
What is their shape and custom like?

4. kyed rnams byanggi glingnas yongstsana
byangphyogs rgyalpo su zhig bshugs
bran dang 'akhor yyog cila dkar

dbyibs dang chalugs cinda 'adra.

4. When you came here from the northern country,
Who was king there in the North?
Why may we call his subjects and servants white?
What is their shape and custom like?

B.

phimas bsadu.

The Nyopas answer:

IV. B. 1. ngacag nyebo rnams sharggi glingnas yongstsana
sharphyogs rgyalpo yul 'akhor srung

bran dang 'akhor yyog chosla dkar

dbyibs dang chalugs bdelegs 'adug
sharna khri ydogs nyima mchis

skad cig 'adrina dela dris.

IV. B. 1. When we came here from the eastern country,
Yul 'akhor srung was king there in the East.
For the sake of their religion we may call his subjects and servants white.
Their shape and custom are good.
In the East there dwells the sun, the umbrella of the throne,
If you want to hear some news, ask him!

2. ngu nyebo lhoyi glingnas yongstsana

lho phyogs rgyalpo 'phags skyed bshugs
bran dang 'akhor yyog chosla dkar

dbyibs dang chalugs bdelegs 'adug
lhona 'abru sna 'adzommo dg'a

skad cig 'adrina dela dris.

2. When we came here from the southern country,
'aPhagsskyed was king there in the South.
For the sake of their religion we may call his subjects and servants white.
Their shape and custom are good.
In the South they enjoy all kinds of grain,
If you wish to hear some news, ask that!

3. nga nyebo nubkhyi glingnas yongstsana
nub phyogs rgyalpo spyan mig bzang bshugs
bran dang 'akhor yyog chosla dkar

dyibs dang chalugs bdelegs 'adug
nubna sman sna 'adzommo 'adug

skad cig 'adrina dela dris.

3. When we came here from the western country,
sPyanmig bzang was king there in the West.
For the sake of their religion we may call his subjects and servants white.
Their shape and custom are good.
In the West there are all kinds of medicines.
If you wish to hear some news, ask them!

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4. ngacag nyebo rnams byanggi glingnas byongstsana
byang phyogs rgyalpo 'aphags skyed bzhugs
bran dang 'akhor gyog chosla dkar

dbyibs dang chalugs bdelegs 'adug
byangna theos sna 'adzommo 'adug
skad cig 'adrina dela dris.

4. When we came here from the northern country,
'aPhagskyed was king there in the North.
For the sake of their religion we may call his subjects and servants white.
Their shape and custom are good.

In the North there are all kinds of dyes,
If you wish to hear some news, ask them.

Notes. [1/A]

A. 1, *etc.* *ci's da*, ought to be spelt according to the views of Ladakhis *ci mda*, *mda* (or perhaps *'ada*) meaning 'about.' The names of the kings mean B. 1. protector of the country. 2 and 4. the high-born one. 3. good eye. Very likely the original name of 4 had been lost and that of 2 was inserted instead. Each verse may also have a seventh concluding line: *ngacag nyebo rnamsla skadcha bshadrgyu med*, we friends do not know any news; *'adzommo* = *'adzompo*, plentiful. Instead of *bdelegs* the original has *bdelags*.

A. 1, *etc.* White is the colour of the Iha's and of all good things. B. As regards the products of the different countries, they are mentioned in about the same manner in *Ladakhi Songs* No. XV. Harvest festival at Skyurbuchan. They are perhaps more of a practical than of a mythological interest.

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The three names, given in this song, do not seem to be of Tibetan origin. They are probably the Tibetan names of the Indian *Lôkapâlas*. Though there can be no doubt as to the pre-buddhist origin of this song as a whole, the names of the kings may be later Lamaist interpolations. I am rather inclined to believe, that an ancient version of this song had the names of those kings, who actually reigned in the respective regions many years ago. In this connection it may be added, that in Song No. X., where the four points of the compass come in again, actual geographical kingdoms, for instance China and India, are mentioned. Regarding the names, given in IV., compare Grünwedel, *Mythologie des Buddhismus*, p. 181; *spyanmig bzang*, instead of *mig mi bzang*, is probably a corruption, as it does not correspond to the Indian *virûpâksha*.

Song No. V.

A.

berrabs yin.
phyimas.
V. A. 1. shing stagpa skyerpa shugpa gsum
2. de gsum shing dang ma rdungshig

This is about the sticks.
The Nyopas say:—
V. A. 1. The birch, the alp-willow and the cedar,
2. With sticks of these three kinds of wood do not beat us!

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1/A [Cf. pp 139 and 149 category 116 -- Analyst]

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3. de yum shing dang rdung-serna	3. If you beat us with these three kinds of wood,
4. mgoyi ldem 'achagna ldem 'achag stong dang len	4. Breaking our helmets, you must return them a thousandfold,
5. luskyi phe raina pheral stong dang len	5. Hurting our body, we shall return it a thousandfold,
6. snyangyi yyu 'achagna yyu 'achag stong dang len	6. Breaking our earrings, you must return them a thousandfold,
7. 'oggi aga 'achagna aga 'achag stong dang len.	7. Breaking our saddles, you must return them a thousandfold!
lega baama dbanggi nyebo.	Well thought, you mighty friends!

B.

nangmas landu	People of the house say:—
V. B. 1. bdaggi lagtu yodpai shing yyu leang ldompa 'adi	V. B. 1. This elastic stick of the turquoise willow, which is in my hand,
2. 'akhrungma rgyagar yuldu 'akhrungs	2. Arose in India, its birth-place.
3. thsarma bodyul dbusma thsar	3. It grew in dBus in Tibet, its growing place.
4. lcugstod serpo yserla yod	4. Its flexible yellow upper half looks like gold.
5. rtsemo sngonmo yyula byas	5. Its blue tip was made of turquoise.
6. lhayi dbangpo rgya buhinnas	6. By the king of the gods, rGya buhin,
7. lcags rgyabpai bk'a khrol cig	7. [There was issued] an order to beat [with it].
8. 'adila bk'alung yang dagpa zhig ynang zerna	8. If you ask, what holy prophecy he gave regarding it,
9. nyi zlai bushig 'abrangs	9. 'A son of sun and moon may follow [you]!
10. zla skar mdundu mchis	10. The moon and the stars may be before [you]!
11. don ngan phugsu 'akhrugs	11. Bad speech ought to be blamed.
12. phu ngan duba che	12. If [the fire] is badly blown, there is much smoke.
13. mgron ngan ringdu mchis	13. A bad guest be far away!'
14. rinchen dbyugpas char cig phob	14. Now let go down a rain [of blows] with the costly sticks.
15. nam bz'a rincangyi ldurcig phob.	15. Beat them on their costly dress!

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Notes. [1]

A. 4. *ldem*, said to be the golden hat of the Nyopas, is called *ldem* either on account of its stiff shape or because of its being an emblem (allegory) of the sun. As will have been noticed in the preceding songs, the Nyopas have to play the part of the sun god. 5. *phe* = *phye*, perf. tense, of '*abyedpa*, to open, thus 'if you beat an opening of the body, "a wound,' the verb being used as a noun.

B. 3. *thesras*, finishing place, when applied to men, it is the country, where maturity is attained. 4. *yserla yod*, it belongs to gold. 5. *yyula byas*, it was made [turned] into turquoise. 9. '*abrangs* = '*abrangs*, imperative tense. 10. instead of *sdundu* the original has *doudu*, instead of *uchis* it has *chas* and *che*; the same must be said of *uchis* in B. 13. *nambu'i* Ladakhi for *nalu'i*. *ldur* perhaps the same as *ldur ldur* in Jäschke's *Dictionary*.

Notes. [1]

Because at the end of each verse in IV. the Nyopas failed to give a satisfactory account of the four countries, this is taken as a sufficient cause to beat them. For their defence they recite V. A., VI. A., and VII. A., and find fault with the sticks. On the other hand the bride's party praise their sticks as having been approved of by the king of heaven V. B., a king of the earth VI. B., and the king of the underworld [waters] in VII. B.

B. 9 and 10 is said to refer to the procession of the wedding party.

Song No. VI.

A.

phyimas.

VI. A. 1. shing grama glangma lcangma yzum

2. de yzum shing dang ma rdung-shig

3. de yzum shing dang rdung serna

4. mgoyi ldem 'achagna ldem 'achag stong dang len

5. luskyi phe ralna pheral stong dang len

6. snyangyi yzu 'achagna yzu 'achag stong dang len

7. 'oggi sga 'achagna sga 'achag stong dang len.

legs bsams dbanggi nyebo.

The Nyopas say:—

VI. A. 1. The furze, the hill willow and the house willow,

2. With sticks of these three kinds of wood do not beat us!

3. If you beat us with these three kinds of wood.

4. Breaking our helmets, you must return them a thousandfold,

5. Hurting our body, we shall return it a thousandfold,

6. Breaking our earrings, you must return them a thousandfold!

7. Breaking our saddles, you must return them a thousandfold!

Well thought, you mighty friends!

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B.

nangmas landu

VI. B. 1. bdaggi lagtu yodpai shing yzu lcang sngonpoi

2. skyedpa sngonpo yyula byas

3. lo 'adab 'adzamgling mi yul khyab

People of the house answer:—

VI. B. 1. Of this green stick of the turquoise willow, which is in my hand,

2. The blue middle was made of turquoise.

3. The leaves of the tree cover all 'aDsamgling the country of men.

[1] [illegible]

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4. rje sabdag rgyalpo bshinnas
5. leags rgyabpai bk'a khrol cig.
6. 'adila bk'alung yang dagpa zhig ynang serna
7. rgyalpoi bu zhig 'abrangs
8. zhashar mdundu mchis
9. don ngan phugsun 'akhrugs
10. pha ngan dubo che
11. mgron ngan ringdu mchis
12. rinchen dbyugpas char cig phob
13. nam ba'a rinchangyi ldar cig phob.

Notes. ½

4. By the king, the owner and lord of the earth
5. [There was issued] an order to beat [with it].
6. If you ask, what holy prophecy he gave regarding it,
7. 'A son of the king may follow [you]!
8. The moon and the stars may be before [you]!
9. Bad speech ought to be blamed,
10. If [the fire] is badly blown there is much smoke.
11. A bad guest be far away!'
12. Now let go down a rain [of blows] with the costly sticks,
13. Beat them on their costly dress.

Notes. ½

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In B. two lines seem to have been lost, because for all the rest this song is in conformity with V. B. or perhaps V. B. 2, 3 are later additions. In 4 the king is mentioned as representative of the earth, an older version may have had Mother skyabs bdun, compare Song No. I. B. 2, *ante*, p. 134.

B. 3. 'aDzangling or 'aDzambugling. comprised originally Tibet and India, later on all Asia or the whole earth, in the latter sense it is to be taken here. It is the Indian *Jambudvipa*.

Song No. VII.

A.

phyimas

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VII. A. 1. shing starbu 'umbu thsarbu yzum
2. de yzum shing dang ma rdung-shig
3. de yzum shing dang rdung serna
4. mgoyi ldem 'achagna ldem 'achag stong dang len
5. luskyi phe ralna pheral stong dang len
6. snyangyi yzu 'achagna yzu 'achag stong dang len
7. 'oggi sga 'achagna sga 'achag stong dang len.

The Nyopas say:—

VII. A. 1. The walnut-tree, the tamarisk and the thorn,
2. With sticks of these three kinds of wood do not beat us!
3. If you beat us with these three kinds of wood,
4. Breaking our helmets, you must return them a thousandfold,
5. Hurting our body, we shall return it a thousandfold,
6. Breaking our earrings, you must return them a thousandfold,
7. Breaking our saddles, you must return them a thousandfold!

B.

nangmas

VII. B. 1. bdaggi lagtu yodpai shing yzu lcang ungonpoi

People of the house say:—

VII. B. 1. Of this green stick of the turquoise willow, which is in my hand,

½ [Cf. p. 143 category 116 -- Analyst]

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2. rtsaba dkarpo dungla byas.
3. sbathag 'og phyogs kluyul khyab
4. klurgyal lcogpo m'a gros zilchen-nas
5. lcags rgyabpai bk'a khrol cig
6. 'adila bk'alung yang dagpa zhig ynang zerna
7. klu phranbu zhig 'abrangs
8. yul thsa mdundu mchis
9. don ngan phugsu 'akhrugs
10. phu ngan duba che
11. mgron ngan ringdu mchis
12. rinchen dbyugpas char cig phob.
13. namba'a rincangyi ldur cig phob.

2. The white root was made of a shell.
3. The roots [of the tree] cover all the lower underworld.
4. By the wise and glorious lCogpo, King of the Underworld,
5. [There was issued] an order to beat [with it].
6. If you ask, what holy prophecy he gave regarding it,
7. 'A young kLu may follow [you]!
8. The village idol may be before [you]!
9. Bad speech ought to be blamed.
10. If [the fire] is badly blown, there is much smoke.
11. A bad guest be far away!'
12. Now let go down a rain [of blows] with the costly sticks,
13. Beat them on their costly dress!

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Notes. [1]

VII. A. 1. *'umbu* = *'ombu*, tamarisk. B. 7 *phran* is generally used only of young animals. In 11 the original has *song*, go, instead of *mchis*, be. This fact is perhaps the best justification for my putting *mchis* in the place of *che* and *ches* of the original.

If we look at V. B. 4, VI. B. 2, and VII. B. 2, we see, that the stick of the turquoise willow is identified with the tree of the world, which we find in so many mythologies. The roots of this tree cover the underworld, VII. B. 3, the leaves cover the earth VI. B. 3, and the top reaches *stanglha*.

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Song No. VIII.

A.

phyimas

The Nyopas say:—

VIII. A. 1. skyaba zanthsan dang 'alu thsigs bcad dang yogya snanag dang
2. de ysum shing dang ma rdung-shig
3. de ysum shing dang rdung zerna
4. mgoyi ldem 'achagna ldem 'achag stong dang len
5. luskyi phe ralna pheral stong dang len
6. synangyi yyu 'achagna yyu'achag stong dang len
7. 'oggi sga 'achagna sga 'achag stong dang len.

VIII. A. 1. The soup-spoon, the gravy-spoon and the black-nosed poker,
2. With these three sticks do not beat us!
3. If you beat us with these three sticks,
4. Breaking our helmets, you must return them a thousandfold,
5. Hurting our body, we shall return it a thousandfold,
6. Breaking our earrings, you must return them a thousandfold,
7. Breaking our saddles, you must return them a thousandfold!

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[1] [cf. p. 144, category 11c -- Analyst]

[2] [cf. pp. 142 and 143, category 11b -- Analyst]

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B

nangmas lan ma zhespas yang phyimas

Because the people of the house do not know what to answer, the Nyopas say

VIII. B. 1. nged nyebo rnamsla rdungbai shing zhig yod

VIII. B. 1. A wood to beat us, friends, does exist.

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shing hala ldempai shing zhig yod

It is a wonderfully elastic wood,

shing hula ldempai shing zhig yod

It is a marvellously elastic wood.

shing rtsaba ycigla rtsemo ysum

There is a tree, the root of which has three stems.

rtsemo ysumla yalga drug.

These three stems have [together] six boughs.

2. yalga dangporu

2. On the first bough

bya chen khyunggi thsangs

There is the nest of the huge bird **khyung**.

yser sgong ma beagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzod cig
de dang rgyob mdzod cig
de dang rdung mdzodna
mgoyi ldem 'achagnayang
ldem 'achag stong medd

Not breaking the golden egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us!
With this stick do whip us!
If you beat us with this stick,
Breaking our helmets,
You need not return them a thousandfold.

luskyi phe ralna
pheral stong meddo

Hurting our body,
We shall not return it a thousandfold.

snyangyi yyu 'achagnayang

Breaking our earrings,

yyu 'achag stong meddo

You need not return them a thousandfold.

'oggi sga 'achagnayang
sga 'achag stong yang med.

Breaking our saddles,
You need not return them a thousandfold!

3. yalga ynyisparu
byargyal rgodpoi thsangs

3. On the second bough
There is the nest of the wild eagle.

yyu sgong ma beagpa
bya de ma 'agrogspa
bya thsangs ma bshigpa
shing de snamnas byon
de dang rdung mdzod cig, *etc.*
(see v. 2).

Not breaking the turquoise egg,
Not frightening the bird,
Not destroying the bird's nest,
Take a stick and come!
With this stick do beat us! *etc*
(see 2).

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4. yalga ysumparu
mgobo ldad dkar thsangs

dung sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas slog
de dang rdung mdzodcig, *etc.*

5. yalga bshiparu
glagmo mkhal dkar thsangs

dngul sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzod cig, *etc.*

6. yalga lngaparu
ribya gongmoi thsangs

byur sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzod cig, *etc.*

7. yalga drugparu
khraskya dkarmoi thsangs

lcags sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzodcig, *etc.*

Notes. 1/A

A. 1. The expressions given here are colloquial Lower Ladakhi for soup-spoon, table-spoon and poker. B. 1. *kala* = *kalas*, *kula* the same as *kala*, *rtsemo* means originally 'top.' 2. *sgong* = *sgonga*, egg. The termination *pa* in *bcagpa*, *bshigpa* and *'agrogspa* is Ladakhi for *par*, the supine being used here in a gerundial sense. 5. *mkhal dkar*, white kidney, *i. e.*, the feathers over the kidney are white. 6. *ribya*, another name of the same bird is *lhabya*.

1/A [cf pp. 145 and 146, category 116 -- Analyst]

4. On the third bough
There is the nest of the bird 'white head.'
Not breaking the pearl-white egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

5. On the fourth bough
There is the nest of the eagle 'white kidney.'
Not breaking the silver egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

6. On the fifth bough
There is the nest of the snow partridge.
Not breaking the coral egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

7. On the sixth bough
There is the nest of the white falcon.
Not breaking the iron egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

Notes. 1/A

This song seems to contain a further description of the tree of the world. It is remarkable that the tree of the world is said to have six boughs, for I have not yet met with the number six in other books relating to Bonpa mythology. In this connection I should like to mention that according to the *Edda* there are six animals (a goat and five stags) feeding on the leaves of the tree of the world, and that the *Edda* (not *Simrock*) speaks of six worlds.

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10: Francke M-5 (no date) 1901 AJ4 W. Tibetans AJ4
Ladak

Song No. IX.

A.

IX. A. 1. khyed nyebo me ma khrul
2. da nang yongba gangnas yongs
3. 'agroba nyidcag gangdu 'agro
4. sdodpai bde lce gangna yod
5. dgospai skudon sala yod
6. yahungyul 'adiru cila byon.

IX. A. 1. Now, friends, do not let the fire fall down!
2. Now, you, who enter, from where do you come?
3. Then, where will you go to?
4. Where will you be pleased to sit down?
5. For whose sake do you come?
6. Why did you come here into the middle of the village?

B.

phyimas.

IX. B. 1. yong da ngasha sharphyogs bdecben glingnas yongs.
2. 'agro da ngasha nubphyogs urgyan glingdu 'agro
3. sdodpai bdelce de sa yuas 'adina yod
4. dgospai skudon ni yahungyul 'adina yod,
lega beams dbanggi nyebo.

The Nyopas say:—

IX. B. 1. We come from a happy country in the East,
2. We go to the country of the paradise in the West.
3. We shall be pleased to sit down here.
4. Our aim is here in the middle of village.
Well thought, you mighty friends!

Notes.

A. 1. *me ma khrul*, do not let the fire fall down, proverbial expression, for 'do not break down now, show your ingenuity!' 4. The original has *sala* instead of *gangna*, the lines 4 and 5 having been confounded. B. 2. **urgyan**, here in Lower Ladakh is understood to mean either **Padmasambhava** or the '**Western Paradise.**' 1 and 2 again show, plainly, that the Nyopas have to play the part of the sun,

Notes.

This song IX. is generally the conclusion of the scene before the house, the Nyopas are invited to enter and tell the name of the girl. Then the bridal party, the Nyopas and the whole village sit down for a great feast, when the **Chang glu** (the continuation of the wedding song, given above) is sung. On the following morning a Buddhist Lama appears and reads a scripture portion from an orthodox Buddhist book. People tell me that he may read anything, he likes, because neither the Lama nor the bride are able to grasp the meaning, and the chief thing is the correct pronunciation. Then the bride and the Nyopas mount their horses and ride to the house of the bridegroom, where another feast is given.

Conclusion.

Having thus arrived at the end of the first intelligible half of the wedding ritual, it will be as well to add a few words about the other less intelligible half, though the latter is not yet ready for publication. After a study of the verses contained in it, which can be understood fairly well, I have come to the conclusion that the so-called **second half of the ritual** is not the continuation of the first; but a composition apart. It is in reality a **new ritual dating from the time of the introduction of Buddhism into Ladakh**, and is an attempt to replace the ancient Bonpa ritual by another, which, though not entirely Lamaist, tries to introduce Buddhist ideas by placing them side by side with Bonpa ideas. That this

10: Francke M-5 (no date) 1901 AJ4 W. Tibetans AJ4
Ladak

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compromise has proved a failure, is shown by the fact that people have never been able to grasp it in full and are now on the point of abandoning it altogether.

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As might have been expected, my interpretation of the Késar-Myths has been criticised[4] as being unscientific. There can be no doubt that there are no scientific means available to prove the solar origin of many a hero. It is so much easier to prove the descent of all of them from great ancestors. However, a certain amount of commonsense, now and then speaks in favour of a solar descent. In my notes to Wedding Song No. I., I said, that the name of the northern **Lôka, pâla-Donyodgrubpa** could not well be explained as a manifestation of the sun, but my critics have helped me to bring him into the system. From the Késar-Myths we learn, that **Késar**, the supposed spring-hero, had a different name before his birth on earth, that is, during winter. Then, whilst in heaven, he was called **Dongrub**, 'the fulfiller of the aim.' This name is, so to say, a prophecy, it indicates the future doings of the hero. There can be no doubt that the year and the day have certain parallels, and the winter of the year corresponds to the night of the day. Is it wonderful then, that the **Lôkapâla** of the north (i. e., the place where the sun is during night) should have the same name as the spring-god during winter? **Donyodgrubpa** means 'the fulfiller of the aim, he has.' The original name **Dongrub** was changed into a four-syllabled one simply to bring it into accordance with the four-syllabled names of the other **Lôkapâlas**. Thus we see, that the name of the supposed spring-hero **Késar**, before his entering into action,' is in accordance with the name of the sun before his starting his day's work. Does this fact not suggest a possible solar origin of Késar?

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Hitherto certain schools especially have considered it scientific to compare the mythologies of certain nations only with those of such nations as are related to them by language. However, religion overleaps the barriers of linguistic relationship, and there is no necessity to believe that a solar mythology had been worked out by a single nation and was carried to others by her missionaries. On the contrary, solar mythologies may have arisen in many countries and later on the different nations have borrowed one from the other.[5] The existence of the *Nibelungensage* not only among the Uigurs, but also among the Tibetans is an established fact. Compare G. N. Potanin: *Vostocnyje motivy v srednevêkovym jevropejskim eposê*. Moskau. 1899.

A COMPLETE VERBAL CROSS-INDEX TO YULE'S HOBSON-JOBSON OR GLOSSARY OF ANGLO-INDIAN WORDS.

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BY CHARLES PARTRIDGE, M.A.

(Continued from p. 117.)

Bigha; *s. v.* Gudge, 307, i; ann. 1763: *s. v.* Beegah, 59, i.

Bighā; *s. v.* Beegah, 59, i, twice.

Bihar; ann. 1872: *s. v.* Dagoba, 226, i.

Bihār; *s. v.* Comotay, 184, ii, *s. v.* Behar, 764, ii.

Bihisnt; *s. v.* Bheesty, 69, ii.

Bihishtī; *s. v.* Bheesty, 69, ii, 70, i, *s. v.* Jemadars, 350, i; ann. 1782: *s. v* Bheesty, 765, i.

Bihishtī; *s. v.* Thakoor, 862, ii.

Bijah Gurh; ann. 1781: *s. v.* Bheesty, 70, i.

Bijai Singh; *s. v.* A Muck, 18, i.

Bijalár; ann. 1300: *s. v.* Bengal, 64, ii.

Bijapore; *s. v.* Gardee, 278, ii.

Bijapur; ann. 1510: *s. v.* Deccan, 233, ii.

Bījapār; *s. v.* Sahaie, 851, ii.

Bijāpur; ann. 1778: *s. v.* Mort-de-chien, 450, ii.

Bijapūr; *s. v.* Idalcan, 807, ii.

Bijápár; ann. 1590: *s. v.* Coopetir, 202, i; ann. 1604 or 1605: *s. v.* Tobacco, 704, ii.

Bijāpār; *s. v.* Deccan, 233, i.

Bijanagar; ann. 1441: *s. v.* Satin, 602, ii; ann. 1563: *s. v.* Madremaluco, 821, i; ann. 1620: *s. v* Pardao, 842, i.

Bijanagar; *s. v.* Gentoo, 280, i.

Bijanagher; ann. 1516: *s. v.* Bisnagar, 73, ii.

Bijanaguer; ann. 1516: *s. v.* Narsinga, 474, i.

Bijanagur; *s. v.* Chinapatam, 158, ii.

[4] This remark refers only to private letters from certain professors; if I had had the pleasure of seeing Prof. Dr. Grünwedel's most interesting review of the *Kesar Myth* [published in the Globus, August, 1900], I should certainly have modified my expressions.

[5] Just like the *Wandermärchen*.

4 [Material pertains to a different article.--ANALYST]

seemed that the firmament would burst. They hung low, scraping the peaks. All was quiet except the roar of the Bhaga below me.

I lay there for perhaps an hour, absorbing the quiet beauty of the scene, when I heard music. It was a woman's voice, and it came from the trail a hundred yards or so below me.

Sheep caravans make leisurely treks. Their produce will not spoil no matter how much time is spent along the trail. The caravan may start at a distant northern point in June and return in September. The profit of the caravan is not only in the wool and salt carried south and the grain carried north; but the sheep while en route must eat, and so the treks are designed to provide the summer's grazing as well. Well-traveled trails are abandoned for routes that will provide grass for the sheep. The daytime may indeed be spent grazing ridges adjacent to the trail, while the nighttime is used for travel.

That night at Zing Zing Bar a sheep train passed down the canyon. How large it was, how small, I do not know. I only heard the rustle of feet and the voice of a woman who accompanied them. She sang of love; and the song she sang was an old, old love song of Tibet. I learned the full song later. This night I heard only snatches of it.

Like the fine and silky hair of our goats
Which climb up very high on the peaks
Of inaccessible Karakoram
So fine and silky is the hair of my girl.

Her eyes are soft as the eyes of the goats
That call their males on the mountain,
Her eyes are soft as the eyes of the goats
That hold the heavy teat to their young.

Her eyes have the color of topaz
With which she decks her head and neck
And this topaz has the soft color
Of the soft eyes, very soft eyes of our goats.

Beyond the High Himalayas

• 539 *Her body apt for work is slight and supple,*
As slight and supple as the bounds
Which our goats make, when they leap
On the curved flanks of the summit of Dapsang.

Her cheeks are ever fresh to my lips,
Fresh like the milk I draw daily
When the goats come back to the stable
From the swelling udders that sweep the ground.

000 The voice was a beautiful contralto, and I could hear her faintly above the roar of the Bhaga long after she had passed our camp. It was a haunting melody that she sang, a melody conveying a sense of loneliness in a deep Himalayan canyon already drenched with loneliness.

12: Douglas T-3 (1951)1953 AJ4 W. Tibetans AJ4

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until he was swallowed by the beatings of the drum and the chanting of the Lobon.

I had read Forman, *Through Forbidden Tibet*, and his account of how sorcerers one day had conjured up before him and a group of lamas Yama, the King of Hell, and the attendants at Yama's court—Lust, Greed, and Anger. Forman with his own eyes thought he saw Yama, with his thirty-four arms and nine heads and a garland of human skulls about his shoulders. Perhaps he experienced mass hypnotism. Perhaps it was human television.

I had no such experience. But as I sat in Rinpoche's room with my head bowed and my eyes closed, listening to the beating of the drum and the incessant, liquid mutterings of the Lobon, I knew at once that hypnotism was real. I felt the power of music and the human voice and for the first time knew its vast potentiality. Though there was some force fastening itself onto me, I did not try to rebel. For an hour or more I submitted to its decree.

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In the name of the Triad! O divine Lord, Mun!
In the name of the Triad! O Lotus-bearer, Hun!
In the name of the Triad! O Scepter-bearer, Hun!

In the name of the Triad! O immortal Being, adoration!
In the name of the Triad! O wrathful Vajra, flame-necked, hu-lu!
—hu-lu!—hun!—Phat!

In the name of the Triad! Universal Wisdom, adoration!
In the name of the Triad! Ah! Teacher of Supreme Intelligence, Holy-one, Hun-hun!

O Mani, Mani, Great Mani, SAKYA-Mani, adoration!
O Lotus-bearer, hun!—*O fierce and greatly angry,* Hun-phat!

O Pleasure, Pleasure, Mighty Pleasure, adoration!
O Intellect, Intellect, Understanding, adoration!
O MAITREYA, Maitreya, Great Maitreya, venerated Maitreya, adoration!

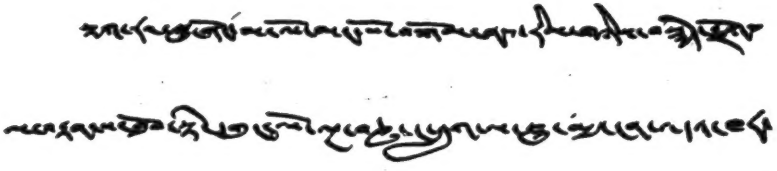
12: Douglas T-3 (1951)1953 AJ4 W. Tibetans AJ

[539] *O Divine Lord,* Mun! *O Lotus-bearer,* hun! *O Scepter-bearer, hun!*

This was the chant. Over and over, on and on, it went. It had a primitive rhythm, an incessant beat that held me. It was the music of a trance, an incessant repetition whose monotony produced a numbness. The noise of the orchestra filled the room. But it was mostly the Lobon that I heard—the deep, musical bass of Phuntzog. And high above his voice was the piping tenor of Rinpoche, coming lightly along behind the measured beat of his teacher.

After an hour or more I looked up. The chant was still in progress, the drum and cymbals still beating, the horns blaring. The Lobon was bowed in prayer, his lips barely moving as the guttural sound poured out. Rinpoche was as alert as a bird teetering on a rock. He kept up with the chant, his shrill voice now carrying above the Lobon's. As he chanted he weaved slightly to and fro. And all the while he kept peeking out the window where Rup Singh and Budh Ram were standing, watching the ceremony. And Rinpoche seemed to be telling them with his eyes that he hoped to get this business over with soon and come outdoors and join them.

The morning of the day we left Hemis I induced Phuntzog to tell me the story of the discovery of the Rinpoche; i.e., how the soul of Stagtsang Raspa was traced to this boy. He went into his room and was gone an hour or more. When he returned, he handed me the following manuscript in Tibetan script which he had prepared; and he recited it on my tape recorder.



12: Douglas T-3 (1951)1953 AJ4 W. Tibetans AJ4

by. It was only the occasional stranger who offered him any possible opportunity to make a cash profit.

The poverty and ignorance in which the lamas hold the people of this region mean that the lamas are supreme in temporal as well as in spiritual matters. There is no revolt, not even any apparent resentment. Yet people are people the world around; and the Ladakhis show their resentment in simple, innocuous ways. It is in the form of making fun of the lamas. And one of the most dramatic ways is in the singing of a famous Ladakhi folk song.

The women of Gya sang it for me. A dozen or more stood in line, close together. They were dressed in their conventional long black wool dresses. Most of them had on the picturesque *perakh*,[1] and the large black wool earpieces that stood out like sails from their heads. Most of them wore sheepskins over their shoulders—the skin that serves as a ground covering at night, a protection against rain by day, and a shield for the carrying of loads on the back. They were giggling as they started to sing; and the giggles interfered with the song until at last they finally settled to a serious rendition. The song is a take-off on a man accused of being a lama. The man's name is Tashiwangyal, and he is the singer.

Don't think I have no father;[1]
My father's caste is bright like sandalwood.[2]
Don't think I have no mother;
I'm like the guitar made out of the reindeer skin.[3]
Don't think I have no tongue;
I'm like the cord made of the inner skin of the goat.[4]
Don't think I am a lama;
Thang Thang Gyalpo is my lama.[5]*

[1]A lama is supposed to renounce his father and mother.
[2]He is, in other words, spotless.
[3]He's made of proper stuff.
[4]This skin has a fine texture.
[5]He was a very superior man who built a lot of monasteries.
*See page 334.

12: Douglas T-3 (1951)1953 AJ4 W. Tibetans AJ4

797 lished a century ago by devout Germans. It is now headed by two fine Britishers, Dr. and Mrs. Norman Driver, who dispense re-
164 ligion and pills with special emphasis on the medicines, for Leh is rife with venereal disease, intestinal worms, and goiter. Zila works for the Drivers; and one day in their garden I heard her singing. She played the *daps*—a skin stretched on a hoop about three feet in diameter. Zila sang of love in a sad and melancholy voice:

•539 *When I approached the city gate,*
They shut it in my face.
I salute you,
The Rose of Ladakh.
I put my life in your hands.
I carry my cup and food,
And come with you.
I salute you,
The Rose of Ladakh.•

000 I asked Zila to sing more. She went and brought back another girl and two men, and they sat for an hour or more beating the *daps* and singing folk songs. All of them had sad voices; all of them but Zila had sad faces. Her face was lighted with happiness; her eyes danced; her white teeth gleamed. She threw back her head and gave zest to the song about Tseringskyit. It was Zila who took the lead, the other girl and the two men making the response:

539 VERSE *Have you not seen my friend, Tseringskyit?*
RESPONSE *I do not know your friend, Tseringskyit.*

VERSE *Her body is as though it were made of gold. She has just passed by this way. Have you not seen my friend, Tseringskyit?*
RESPONSE *I do not know your friend, Tseringskyit.*

•See page 335.

Ju Le, Ju Le

VERSE *Her brow is like the moon when full. She has just passed by this way. Have you not seen my friend, Tseringskyit?*

RESPONSE *I do not know your friend, Tseringskyit.*

VERSE *Her eyebrows are like the vowel sign. She has just passed by this way. Have you not seen my friend, Tseringskyit?*

RESPONSE *I do not know your friend, Tseringskyit.*

VERSE *Her nose is like a copper tube. She has just passed by this way. Have you not seen my friend, Tseringskyit?*

RESPONSE *I have not seen your friend, Tseringskyit.*

VERSE *Her teeth are as beautiful as pearls. She has just passed by this way. Have you not seen my friend, Tseringskyit?*•

The searching for love and affection is endless. It goes on the world around. The search crosses the highest passes of the Himalayas. Tseringskyit—the one who has just passed by and yet is so remote and so elusive—is the smybol of that search in the wastelands of Ladakh. Tseringskyit, not Communism, carries the hopes of the people. For Tseringskyit knows tenderness and compassion; Tseringskyit has understanding. Yet Tseringskyit has beauty too—the beauty that lifts men above the sordid environment of their lives.

One night we sat at the Officers' Club in Leh, talking of the competition for men's souls. Communism professes love of mankind, but it preaches hate and practices terror. People want love and affection. It will be love and affection that will prevail in the universal, planetary scheme of things. It will be love and affection, not physical power, that will win Asia.

This theme is illustrated a thousand ways when one travels Asia with a sensitive ear. It cropped out this evening at the Officers' Club in Leh.

•See page 336.

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W ..betans AJ4

gut, and the bow of horsehair. Let us listen to Tsiring Rolmar, as she recounts to her husband and her two boys, one of these stories. In the corner of their living-room is the stove, behind which sits the housefather on a slightly raised platform, before him his cup of tea which he sips the while. On the opposite side, also sitting cross-legged, is his lady, who while she spins her yarn, blows the fire with her goatskin bellows, and at her side her youngsters drink in the story. Like all good tales hers begins—"Once upon a time," and goes on to tell of King Sralkai, of his little son Ulastopgyes, the princess Laches, and their cruel step-mother, who in order to rid herself of her husband's children feigned illness, and asked him to go to a certain old woman physician who lived on a hill far away. While the King was on the road thither, the wicked queen, successfully disguised, took a short cut and arrived at the mountain first, then told the King that the only cure for his queen was a meal made of the hearts of his two children. Sadly he returned, and we follow the prince and princess through a long and tedious history of various unsuccessful attempts to murder them, until eventually Ulastopgyes is recognized as a prince and is crowned king of a great country. His thoughts return to his poor old father, and he goes to rescue him from the wicked queen, who turns out to be a witch and is slain, whilst, of course, the rest live happily ever afterwards. But do not imagine this story is told in so few words—an hour would not suffice for all the details, and many cups of tea are drunk before the fortunate family is eventually allowed to "live happily ever after." Of such stories there must be hundreds, and for every myth or fairy-tale which we have in the West, the Ladaki has his Tibetan version. In the same way it would not be difficult to find a Ladaki proverb similar to almost every English one. Besides the story-teller and his fiddled accompaniment, there is the amateur with musical propensities who can express his feelings on a flute, also home-made, just a bit of hollow stick

15: Francke
539, 779

AJ4 West Tibetans AJ4

/For additional texts of myths, see category 773. --Analyst/

15: Francke
539, 533

AJ4 West Tibetans AJ4

/For songs connected with ceremonies other than the wedding ceremony see category 796. --Analyst/

15: Francke
539, 585

AJ4 West Tibetans AJ4

/The wedding songs and the explanatory notes on pp. 49-93 have been marked for categories 539 and 585 but will appear only in category 116. --Analyst/

/1/ INTRODUCTION

I

The Mythology of the Tibetan Saga World

The Bon religion is usually regarded as the pre-Buddhistic religion of the Tibetans. We find the ideas of this religion expressed in a great many documents to be met with among the Bonpo, who even today are still settled in certain parts of Tibet. Only very little has been translated into European languages from these books. But from what has been presented in translation, it is apparent that the Bon religion has by no means the characteristics of a primitive culture. Rather, it appears as a mixture of ancient Tibetan ideas with materials borrowed from Hinduism and from Buddhism.

To me the folklore of the country proved to be a much richer mine of information about the pre-Buddhistic religious system of the Tibetans. In this field, three groups were especially fruitful. These were the Kesar saga (the national epic of the country), the exchange songs at weddings, and the hymns called Glin-glu, which are sung at the spring festival.

I. Let us first consider the Kesar saga. Its central figure is King Kesar. (In the West this name is clearly pronounced Ke-sar, or even Kye-sar; in the East it is known in the corrupt form Ge-sar. In a similar manner the word Kyir-mo, meaning a round coin, a rupee, has become Gir-mo.) Europeans first became acquainted with this saga in its Mongolian version through the translations (1) by B. Bergmann

1. B. Bergmann, Nomadische Streifereien unter den Kalmüken. --I. J. Schmidt, Die Taten Bogda-Gesser-Chans, Petersburg, 1839. Gesar had already been mentioned earlier, by Pallas in his Reise durch verschiedene Provinzen des russischen Reiches.

and I. J. Schmidt. Schmidt's translation was done from a Mongolian edition prepared in 1716 in Peking at the command of the Emperor Kanghi. The work is entitled: Die Taten Bogda-Gesser-Chans. As Schmidt reports, Gesser-Chan is highly revered also among the

539 Chinese, and the dynasty that was ruling at that time (1836) even
171 recognized him as its tutelary spirit. Further, Schmidt states:
773 "Since Gesser-Chan is named in the saga as the ruler of three Tibetan tribes, the Tussa, Dongsar, and Lik, this fact has induced the Chinese to weave him into their history of the three empires, and to assign to him an epoch in their chronology, namely, the beginning of the third century." As long as only the Mongolian version of the Kesar saga was known, it remained of necessity undetermined whether the saga was of Mongolian or of Tibetan origin. But as soon as I published, in 1900, the first samples of the Tibetan Kesar saga as I had gathered it from oral sources (2), no disinterested

2. "Der Frühlingsmtthus der Kesarsage," Memoires de la Societe Finno-Ougneme, No. XV. Helsinki, 1900. Improved /or Corrected/ English edition in the Indian Antiquary, 1902.

observer was in any further doubt that the homeland of the sagas was to be found in Tibet. Professor A. Grünwedel wrote in the Globus (3) at that time: "In contrast to the familiar (Mongolian

3. Vol. XXVIII, No. 6.

/2/) versions, which represent Ge-sar as warrior and hero, Francke's texts are of a much more original nature and have a predominantly mythological character." Grimm had already expressed the opinion in his Kinder- und Haysmärchen /children's and household fairy tales/ that the Kesar saga, which was known to him only in the Mongolian version, had in all probability originally come into existence in Tibet. As we have already seen, this saga is also known to the Chinese and to the Mongols. But not only that--traces of it are likdwise to be found among the Turkish tribes, the Tungus and Buryat, and so forth. It looks as though this saga material has been disseminated all over Asia. I regard Western Tibet, and Ladakh in particular, as the country of origin for the versions that have become known up to now. The old West Tibetan kingdom is designated in chronicles as well as in inscriptions by Khrom-ge-sar-gdan,
533 "market place, Kesar's throne." In this region the saga is at home
564 to such an extent that each village has its own version, and the saga
539 is recited by musicians belonging to the caste of the Bhe-da. In their recital, the metrical parts of the saga are sung. But in this

instance it is not a question of materials learned from books. Rather, 533
the sagas have been handed down orally from generation to genera- 539
tion, in the versions peculiar to the particular families concerned.
There is one feature which very clearly differentiates these oral ver- 539
sions of the Kesar saga from the Tibetan literary forms (there appear 771
to be several of these) (1) and from the Mongolian forms based on

1. B. Bergmann's version is called the "Little Gesar," Schmidt's version the "Big Gesar."

the Tibetan literary forms, which, incidentally, are written in prose. This distinguishing feature is the fact that the oral versions contain a religious system that has no relation to Buddhism and is even antagonistic to Buddhism. And this same religious system is to be found likewise in the wedding songs and in the hymns sung at the spring festival. The course of development of the Kesar epic seems 539
to me to be the following one: At first there were only the oral ver- 177
sions cultivated individually in the villages. Then a man who is favorably inclined to Buddhism gathers these materials, makes a collection of them, and, with a great many of his own additions, fashions an epic from them, the Gesar epic. This epic is printed and many copies are circulated, some of which reach the Chinese and the Mongolians. The Mongolians translate the epic into prose and change a number of passages to their taste.

We shall now turn our attention to the published versions of the 539
Kesar saga. The text I have called "Frühlingsmythus der Kesarsaga" 113
/Spring Myth of the Kesar Saga/ was published in Helsinki in 1900. This publication consisted of the Tibetan text with a German translation from two versions (2) which had been taken down from the

2. The girl Zar-ra, who supplied the first Sheh version, also belonged to the caste of the Bhedas there.

Bhedas (caste of musicians) in Sheh, seven miles above Leh. The [564]
publication of what I have called the "Winter Myth" followed in 1902, also in Helsinki. The text of this was again chiefly derived from the Bhedas in Sheh. The missing conclusion was replaced in Khalatse by the version that is current there. This publication contained approximately the content of the saga as it is to be found in Parts Two to Six (3). In Khalatse, situated on the Indus River about

3. To this should be added the story of the hero

539 113 gSer-gyi-bu-zhun, from which the text and the notes were published in J & P ASB., /Journal and Proceedings of the Asiatic Society of Bengal/ Vol. III, p. 121 ff.

539 115 [553] 113 In Khalatse, situated on the Indus River about forty English miles below Leh, I made the acquaintance of a man who was called dKon-mchog-bkra-shis. His surname name rGya-mthso-pa derived from the circumstance that he had married into the house of rGya-mthso-pa in Khalatse. Actually, however, he came from Lerdo (Lai-rdo) across from sKyur-bu-can in Purig (Burig). This man possessed extensive knowledge about the Kesar saga, and for this reason he was invited to recite at all family festivals in the village. His version apparently originated in Lerdo in Purig. For many weeks I worked with this singer and with the scribe and teacher of Khalatse, Ye-shes-rig-adzin, and in this way I obtained the version of the Kesar saga that I have called the "Lower Ladakhi Version." This /3/ has been published in the Bibliotheca Indica under the numbers 1134, 1151, 1164, and 1218. dKon-mchog-brka-shis material was however, not yet exhausted with this. He continued with his narratives and now reported the adventures of the chief heroes of the sagas besides Kesar. I have published these sagas under the title: "The Paladins of the Kesarsaga," in the Journal and Proceedings of the Asiatic Society of Bengal, Vol. II, No. 10, Vol. III, No. 2, Vol. III, No. 5.

539 113 In all the publications in India I gave the text in its entirety, but I had to dispense with a translation because of lack of time. Instead of a translation I appended to each chapter a detailed table of contents and lists of the proper names and of the uncommon words. The Lower Ladakhi Version contains the entire material of the Kesar saga, as indicated below. For the most part, therefore, it covers the same ground as the Sheh version. Yet it contributes not only new elements with respect to the style of the poetic passages, but also a great many interesting and important variants.

The collection, The Paladins of the Kesar Saga, on the other hand, contains entirely new material, under the following headings: 1. Kesar's beloved Mon (man of a low caste). 2. The story of the hero sKyaba-rgod-po (lJan war). 3. The story of the hero Shel-gyi-bu-zhun. 4. The story of the hero rGyal-sa-dkar-po.

585 539 II. The Wedding Songs (Nyo-pai-glu). At each wedding in the region of the West Tibetans (Ladakh, Purig, and so forth), the following ceremony is performed: Seven friends of the bridegroom, who call themselves Nyo-pa-spun-bdun, "The buyers, the seven

brothers," go, if possible on horseback, to the bride's house in order to buy the bride for the bridegroom. The bride's relatives will not admit them until they have proved their honorable descent by answering a long series of questions addressed to them in the form of songs. As soon as an answer has been given incorrectly, the inhabitants of the house, who are armed with osier twigs, rain blows on the seven men. The songs used on this occasion represent a kind of catechism in the pre-Buddhistic religion of the country. The same thing applies to them as to the Kesar saga. The further West we go, the more complete they are. I first observed this particular ceremonial in the village of Stog, which lies opposite Leh. There they were finished with the question-and-answer ritual in the shortest possible time, and the wedding feast constituted the climax of the celebration. In Khalatse, to which I removed from Leh, the question-and-answer game lasted much longer. Since I was unable to understand anything of the content of the songs during the performance, I requested the leader of the Nyo-pa to dictate these questions and answers slowly to the scribe of Khalatse, Ye-shes-rig-adzin. In this way I obtained a copybook of eighteen songs, each in two parts. I went through these carefully with the scribe and soon arrived at an understanding of the first nine. These nine I published in the Indian Antiquary, giving the text, a translation, and annotations. They appeared there under the title, "The Ladakhi Pre-Buddhist Marriage Ritual." Neither the scribe nor I understood the second part of the songs at that time. By now I am somewhat better able to recognize their meaning, and the songs of the second part will also be used in the following presentation. After the song of the Nyo-pa had been delivered to me, one day someone told me that the question-and-answer game of the wedding celebrants was not yet finished with these songs, and that this game was, in fact, continued during the wedding feast. At that time, he said, they sang the so-called chan-glu, the "beer song." Again I had a transcription made of this song, which I published at my own expense by having about fifty copies printed on the missionary lithographic press in Leh. These appeared (with text only) in 1903 under the title, "Die Trinklieder von Khalatse" /The Drinking Songs of Khalatse/. Although several of these songs have very important mythological content, many others are, nevertheless, of a purely diverting nature. They propose riddles such as one might expect on special occasions in gay circles among all peoples. /4/ Of special interest is the song which describes in detail the origin and preparation of Tibetan beer (chan).

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585 While I was occupied with the study of these songs, I was told
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539 Tag-ma-cig, the neighboring village to the west of Khalatse. I immediately sent a messenger to that village in order to have the work delivered to me, but I was to learn that this could only be done in exchange for the payment of a fairly large sum of money. After this payment had been made, the manuscript was left with me for a month on a loan basis. This period of time was sufficient, however, for my faithful assistant, Ye-shes-rig-adzin, to copy the entire document. Unfortunately, the manuscript was so badly damaged in some places that several songs had to be left incomplete. Concerning the age of the manuscript nothing definite could be established. It was reported to me that they had begun writing them down only when there was danger that the old songs might be forgotten. The manuscript may perhaps be one hundred years old, and possibly a little more. According to my scribe's count, the booklet contains about sixty songs, mostly consisting of two parts. Quite a number of these correspond with the songs of Khalatse, and, in fact, there are repetitions both of the individual wedding songs
[533] and of the drinking songs. We observe that in Tag-ma-cig they did not differentiate at all between wedding songs and drinking songs. Yet the title of the entire collection is "Nyo-pas-sgo-la btan-ces-kyi-glu," "Songs of the Nyopa (Bride Buyers), To Be Sung at the Door." Even though at the time I was unable to understand much of the content of the songs, I nevertheless recognized immediately their extreme importance in the study of pre-Buddhistic religion, and I wished to make them accessible to the scholarly world. For this reason I had them multigraphed in twenty-eight copies with blue copy ink, but in this job I was quite unlucky. The impressions were for the most part so faint that they could not be deciphered. Fortunately, the copy made by Ye-shes-rig-adzin has been found again in the meantime and important data have been taken from it,
585 which will appear in the following pages. All these wedding songs
773 are particularly valuable because they contain a great deal of ma-
539 terial dealing with the Tibetan notions about the World Tree and the deities of the four points of the heavens. Later I was also supplied with wedding songs (nyo-pai-glu) from the villages of Shel and Phyi-dban. These are of a totally different nature, however. They are songs of praise addressed to kings and ministers who apparently celebrated their weddings in those localities. For the student of religion they are of no value.

III. The Hymns of the Spring Festival (Glin-glu). When the spring festival is celebrated in Western Tibet (Ladakh, and so on), hymns are sung which bear the name Glin-glu, "Songs from the Land of Glin." In these hymns King Kesar and the deities mentioned in the Kesar saga are honored. Without a certain knowledge of the Kesar saga, these songs would remain unintelligible. Without exerting myself particularly, I managed to get my hands on two such hymn collections as I was looking around for folk songs. From the village Phyi-dban, eight English miles below Leh, I obtained a manuscript prepared there, which contained the nine hymns of the Kesar festival that are customarily used in that village. In Khalatse, Ye-shes-rig-adzin, who has already been mentioned above, wrote down for me the nine hymns that were sung there. I published the first collection in the Indian Antiquary in 1901, with text, English translation, and notes. The second collection is to be found in my "Ladakhi Songs," where it is printed under Nos. XXI-XXIX. These two important collections are accompanied by a briefer third one, consisting of five festival songs which a member of the Bheda caste in the village of Sheh (Shel) wrote down for me, songs traditional in that village. In addition, I should mention that scattered parts of such festival songs are also to be found here and there in my collections of folk songs, just as here and there some wedding songs are to be found taken out of their context. /5/ Such a one is to be found, for instance, in Ladakhi Songs, No. 30, "The Carpet of the Bride Buyers."

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IV. Now, after the main sources of the Glin-chos have been established, I must speak of yet a fourth type of songs of a religious nature which, however, do not seem to fit into the framework of the Glin-chos. I published one of these in my Ladakhi Songs as No. 15. But this is not a happy example, since it is composed of two wedding songs, whereas the original song has been lost. Better types are afforded by my as yet unpublished collection of songs from Sheh. From this collection it appears that as a theme for the harvest songs they chose the creation of the world and the origin of the gifts of nature, in particular, wheat. But the myth of the creation of the world, as we find it here, is in contrast to the version in the Kesar saga. In the harvest song the earth rises up out of the waters of the ocean, while in the Kesar saga it is formed out of the body of a slain giant. Now the myth in the harvest songs of Sheh (Shel) corresponds in a curious way with the Dard song about the creation of the world, such as we find it written down in the Dard collection of hymns of

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22: Francke M-3 (no date) 1901 AJ4 W. Tibetans AJ4

A collection of Ladakhi Proverbs.—*By* The Rev. H. Francke, *Moravian Missionary, Leh. Communicated by the Philological Secretary.*

[Read June, 1899.]

538 805 577 The Ladakhi word for proverb is *gtamdpe* [pronounced *stamspe*] which means 'word example.' *Stamspe* is the general term for what might be called quotations, the shepherd's calender and the popular moral code.

538 126 Ladakhi popular poetry has become famous for the frequent application of the laws of 'parallelism.' Many beautiful examples, illustrative of this form of poetry, will be noticed in the proverbs.

In the following each proverb will be treated in this way—

(*a*) the Proverb in the orthography of Ladaki letter writing, (*b*) pronunciation, (*c*) literal translation [does not claim to be good English], (*d*) application, (*e*) grammatical and other notes.

Concerning the orthography of (*b*) the following will suffice: The vowels are the Italian vowels[1], *ä* rather like *e*. All accents given, refer only to the stress. *sh*=ཤ, *zh*= ཞ, *ng*=ང, *c*=ཙ, *ch*=ཆ, *j*=ཇ, *ts*=ཚ, *ths*=ཛ. The unaspirated Tenuis holds the mean between English tennis and media. Single *r*=Hindustani *r*. The *r* preceding a consonant is like the German guttural *r*, following a consonant it is like the English *r*, spoken quickly.

THE PROVERBS.

539 1. (*a*) དཔེད་ཉིག་རིང་མོ་ལ་གྲང་གསུམ་དང་དྲོ་གསུམ།
མི་ཚེ་རིང་མོ་ལ་སྐྱིད་གསུམ་དང་སྡུག་གསུམ།།

(*b*) spid' nyin ring'moa drang' sumdang dro' sum
mi'thse ring'moa skyid' sum dang dug' sum.

[1] They are long, when ending a syllable, short in all other cases.

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(*c*) On a spring day [there are] three colds and three warmths
In a lifetime [there are] three happy [hours] and three
unfortunate [hours].

(*d*) Misery and happiness are well balanced in man's life.

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(*e*) *Spid nyin* is a *Compositum determina tivum* formed from *spidka* and *nyima*. Also *drangsum*, *drosum*, etc., must be considered as *Composita*, which accounts for the missing articles; the termination *la* to be pronounced *a*.

539 2. (*a*) སྐྱིད་སྡུག་མི་ལ། མཛེར་པ་ཤིང་ལ།

(*b*) skyid'dug mi'la, dzer'pa shing'la.

(*c*) Fortune [comes] to man, [as] a knot to the tree.

(*d*) No man knows the cause of a knot in a tree, just so unexpectedly misery and fortune come to certain people.

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(*e*) *Skyiddug* is *Comp. copulativum.*

539 3. (*a*) ཐིགས་པ་བསྣག་ན་རྒྱ་མཚོ་གང་།

(*b*) thigs'pa sag'na gya'thso gang'.

(*c*) If drops gather, [there is] a full ocean.

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(*d*) *Gang*, though of verbal derivation, is often used without an article to express the adjective "full."

539 4. (*a*) མ་སྨྲོད་ནག་རང་དང་ལུག་ཁོག་ཟམ།
སྲེལ་མདོས་མོ་ཆེ་དང་གཡག་ཁོག་ཟམ།

(*b*) Ma'shroi nag'rang dang lug'khog zam'
slel dos'moche dang yag'khog zam'.

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(*c*) With [at the time of] the *nagrang* festival at Mashro [the heat] is as great as the body of a sheep.
With the *dosmoche* festival at Leh it is like the body of a Yak.

(*d*) From the peasant's calendar. Because the festival at Leh is celebrated several weeks after that in Mashro, it is warmer then.

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(*e*) *Maspro* = great joy. Though in this proverb the original pronunciation of Leh = *slel* is retained, in ordinary speech *s* and *l* are dropped; final *l* shows a great inclination to disappear. Sheh, a village on the Indus, was originally spelt *shel*—crystal, because crystals are found in the surrounding hills. *Gyapo* is said instead of *gyalpo*, etc. *Slel* is supposed to have been

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539 [643] [301] 527 [789]

corrupted from *lal*, ruby, it having been the ruby in the crown of the old Ladakhi kings. *Dosmoche* and *nàgrang* are both non-buddhist festivals. Although the *klu's* or water-snakes have nothing to do with them, they are Bon festivals, but attended by many buddhist priests and laymen. All evil spirits of the winter are driven into a cake, which is burnt outside the village. In Leh the fetish is formed of *mdosmo's*, see Jäschke's dictionary. In Mashro it is a black one. According to a different derivation this festival is called 'the black one' on account of the black coat of *Langdarma's* murderer whose deed is praised then.

5. (*a*) དཔེ་ཐུག་གི་དགུ་གཏོར་དང་ལུག་ཁོག་ཟམ།

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(*b*) spithŭggi rgu'stor dang lug' khog zam'.

(*c*) At the time of the *rgustor* festival at *Spithug* [the heat] is like a sheep.

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(*d*) Often said instead of the former.

(*e*) The name of the village Spithŭg is said to have been formerly *dpethug*, 'the arrived at likeness.' The monastery of Spithŭg was built after the picture of a famous monastery in Lhassa. *Rgustor* is a *Comp. determ.* composed of *nyergu* = 29 and *storma*, offering. The devils are urged to enter a large cake, offered to them and the cake is burned outside the village. 29 is the date of the festival.

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6. (*a*) ས་ལ་སྐྱ་རེ་སྔོ་རེ། མི་ལ་སྐྱིད་རེ་ཕྱུག་རེ།

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(*b*) sa'la skya're sngo're mi'la skyid're, dŭg're.

(*c*) On the ground [it is] alternately grey and green, with man [there is] one turn fortunate, one turn unfortunate.

(*d*) See 1 (*d*).

(*e*) In Ladakhi a single *re* has often the meaning of some, for instanee *lorela*, in some years. Here *re* forms *Composita* with *skyabo*, *sngonpo*, etc.

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7. (*a*) ཁ་ལ་སྐྱང་བུ་འཁོར་དུས།
ཅི་གོན་འབྲུད་དེ་ཅི་ཟ་ཡི་དུས།།

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(*b*) kha' ran'gu khor'dus, ci' gonbud'de, ci' zä dus'.

22: Francke M-3 (no date) 1901 AJ4 W. Tibetans AJ4

(*c*) The time when the fly turns [flies] round the mouth, is the time of taking off all clothing and eating everything.

(*d*) A description of summer in the peasant's calendar.

(*e*) About *kha* instead of *khala* see 1 (*e*). If an *r* follows a muta, the muta is often dropped in Ladakhi, thus *rang* is said instead of *brang*; *ci* 'what' is used here in the sense of whatever.

8. (*a*) མགོར་ཇོང་ངི་གཡའ་ཆུ་ལ་སྤུ་བྱུ།
ཆུ་སྦིའི་སྡོམ་ཆུ་ཡང་འབྱད

(*b*) khar'zongi yachula lta'lta,
chu'bii ldam'chu yang bud'.

(*c*) Whilst looking at the glacier water of the Kharzong pass the gathered water of Chubi (a village) is also lost.

(*d*) take what is nearest!

(*e*) refers to the system of irrigation. Notice the re-duplication of the verb, implying a durative sense = whilst.

9. (*a*) ར་མའི་ཐྲོ་ལ་གོ་བ། ལུག་གི་ཐྲོ་ལ་བེ་ཡ།།

(*b*) ra'mā thro'a go'a, lug'gi thro'abe'a.

(*c*) In the company of goats [he says] *goa*, in the company of sheep [he says] *bea*.

(*d*) Said of a man, who has no will of his own,

(*e*) *Goa* and *bea* imitate the voices of goats and sheep respectively.

10. (*a*) དཔིད་འབད་དུས། སྟོན་རྩུ་དུས།།

(*b*) spid'bad'dus' ston'rdu'dus'.

(*c*) Spring is the time of working, autumn the time of gathering.

(*d*) Do everything at the proper season.

(*e*) The two sentences consist each of a three-syllabled *Comps. determ.*

11. (*a*) དཔིད་འབད་དུསལ་མ་འབད་ན། སྟོན་རྩུ་དུསལ་འབྱོར་འདུག།།

(*b*) spid' baddusla mabad'na, ston'rdudusla gyod'dug.

(*c*) If you do not work in the spring working time, you will repent in the autumn gathering time.

(*e*) Notice the change of *s* into *r* in *rdu* = gather.

22: Francke M-3 (no date) 1901 AJ4 W. Tibetans AJ4

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12. (*a*) ལադྭགས་ཀྱི་ཞིང་སྨོས་དང་ཉམ་པོ་འབྲུག་སྡིར་ན།
མདོ་ཤག་ཡིད་ཀསྟོན་ཐོབ་འདུག།

(*b*) Ladag'skyi zhing'shmos dang nyam'po drug' ldir'na,
do'sha gil'idla ston'thog thob'dug.

(*c*) When at the time of ploughing in Ladakh the thunder sounds, they receive a harvest in *dosha* [lower Ladak] and Gilgit.

(*d*) Peasant's calendar. Lower Ladak and Gilgit have an earlier harvest than Leh.

(*e*) *Ldirces* is the Ladakhi for *adirba*. In this Proverb the Genitive in *kyi* is pronounced in full. The ordinary Ladaki Genitive has a simple *i*.

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13. (*a*) ཡུན་རིང་ན་བ་རོས་ལྡོང་བོ་ཆོད།

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(*b*) yŭnring'na ja'ros ldong'bo chod'.

(*c*) After a long time a dead bird [which is blown by the wind against the trunk of a tree] cuts the trunk.

(*d*) With perseverance great things can be done.

(*e*) *Ldongbo* = *sdongbo*.

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14. (*a*) སྒང་སྲས་ཀྱི་ཡང་མ་ལྟ་ལྟ།
དཔྱི་ཐུག་གི་སོ་སྐོབ་ཡང་འབུད།།

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(*b*) gang'lessi yang'mala lta'lta.
spid'thuggi sor'gob yang bud'.

(*c*) Whilst looking at the good barley of Gangles (a village) the rough straw of Spithŭg is lost.

(*d*) See 8 (*d*).

(*e*) About *ltalta*, see 8 (*e*).

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15. (*a*) བྱ་ཚངས་མ་བྱ་ཡུལ་ལ་སོང་།
བྱངན་འུ་ཏུ་ཏུ་ཅོ་ཤུལ་མཐུག་ལ་ལུས།།

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(*b*) ja'thsang'ma ja'yulla song'
jangan' ututu'tee shul'juglalus'.

(*c*) All birds have gone to birdland.
The bad [stupid] bird hoopoe has remained to the last.

(*d*) When a bad thing has been done by several, all who can, disappear, the one who remains, is punished for all.

539 16. (*a*) དབྱར་ཉིན་ལོག་སྟེ་མན་ནས་དྲོབ་མི་དབབ།
577 དགུན་ཉིན་ལོག་སྟེ་མན་ནས་གྲང་མི་དབབ།།

(*b*) yar'nyin log'ste man'ne drob' mi bab',
gun'yinlog'ste man'ne drang' mi bab'.

(*c*) Unless the summer-day returns, heat will not come down.
Unless the winter-day returns, cold will not come down.

(*d*) Everything will come at the proper season.

000 (*e*) *Mannas*, a gerund of *man* = to be not, used in the sense of unless, besides, etc., *yarnyin*, *gunnyin*, see *spidnyin* in 1.

539 17. (*a*) མཚན་སྟོད་ལ་དགོན་མཆོག་ལ་གསོལ་བ་བདབ་དགོས།
577 མཚན་དཀྱིལ་ལ་གཉིད་ལོག་དགོས།
མཚན་སྨད་ལ་འཇིག་རྟེན་གྱི་ལས་ལ་བསམ་བ་བདང་དགོས།།

(*b*) thsanstod'la konchog'la so'va tab'rgos
thsanskyil'la nyid'log rgos.
thsan smad'la jig'stenni las'la sam'ba tang' rgos.

(*c*) In the first part of the night you must pray to God.
In the middle of the night you must sleep.
In the last part of the night you must think of the work of this world.

000 (*e*) For *sova* instead of *solva*, see 4 (*e*). In *dgos*, must, the *d* is turned into *r*, *rg* is pronounced like *ch* in Loch, lake.

18. (*a*) ཤ་བ་རི་དྭགས་རི་ན་འབྲུལ་བ་མིག་གི་རྒྱན།
539 དམན་ཚར་མོ་སྲང་ན་འབྲུལ་བ་ཡིད་ཀྱི་རྒྱན།།

(*b*) sha va ri'dags ri'na drul'va mig'gi gyan',
sman thsar'mo shrang'na drul'va id'kyi gyan'.

(*c*) The deer Shava walking in the hills is the delight of the eye, a fine girl walking in the street is the delight of the heart.

000 (*e*) Notice the classical Participle in *va* in *drulva*. In proper Ladakhi the ending *khan* would be used.

539 19. (*a*) སྟག་སྣའི་ཤོ་རེས་མ་སྤྲོའི་ཤོ་རེ་ལ་ཁྲེལ་འདུག།།
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(*b*) Stag'nä sho're Mash'roi sho'rela threl'dug.

(*c*) The harelipped man of Stagna [a village] laughs at the harelip of Mashro.

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(*d*) Everybody sees only his neighbour's fault, not his own. 539 577

(*e*) *Stagna* = tigernose, on account of a hill of such shape. In the Instrumental *shores*, the *s* is pronounced distinctly, although in pure Ladakhi *shores* would be spoken *shorei*. 000

20. (*a*) ཆུའི་ཚོད་ལ་ལྟ་སྟེ། ཉ་ལ་སྦར་བཟུམ་མ་བདང་།། 539 577

(*b*) chu'ithsod'la lta'ste, nya'la bar'zum ma tang'.

(*c*) Do not grasp a fish, unless you know the depth of the water.

(*d*) Do not accuse a man before the court, unless you know how rich he is. (Refers to the former bad management of justice in Ladakh).

(*e*) The *ma* = not, of the second sentence silently refers also to the first. 000

21. (*a*) རྟ་ཞོན་མགོ་ཆག། བོང་ཞོན་ལག་ཆག།། 539 577 492

(*b*) sta'zhon go'chag, bong'zhon lag'chag.

(*c*) Horse-riding [may cause] head-breaking, donkey-riding [may cause] hand-breaking.

(*d*) It is safest to remain low and humble.

(*e*) The two sentences consist each of a two-syllabled *Comp. det.* 000

22. (*a*) རྟ་ལ་རྨིག་པ་རྒྱབ་ཅེས་མཐོང་སྟེ། 539 231 577

བོང་དུའི་རུ་གོ་མ་སྐྱང་།།

(*b*) sta'la shmig'pa gyab'ces thong'ste,
bon'gui ra'go ma skyang'.

(*c*) Seeing [them] shoeing a horse, you must not stretch the donkey's foot [for shoeing].

(*d*) Do not imitate high people and become a fool.

23. (*a*) བུ་ལོན་མེད་ན་ལག་མི་དང་། 539 577 426

ཚེར་ཀ་མེད་ན་དཀོན་ཉོས།།

(*b*) bu'lon med'na lag'midang'
thser'ka med'na star'gan nyos'

(*c*) If you have no debts, you may be security for another; and if you have no sorrow, buy an old horse!

(*d*) A rich and happy man may do some stupid thing.

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517 539 24. (*a*) ཨ་བ་བྱ་ཤི་ཡིན་བསམས་པ་ཡིན་ན།

ཏ་རྒན་ཞིག་ལ་ཅི་ལ་མ་བཙོང་ས།།

(*b*) a'ba shi'in sam'spinna
star'gan cig'la cila ma tsong's.
(*c*) If you thought [knew], that father will die,
Why did you not sell him [before dying] for an old horse.
(*d*) Used derisively. You could not help your misfortune just as you cannot sell your father.
000 (*e*) *Samspin* a contraction of *bsamspa yin.*

517 539 25. (*a*) བཟོད་པ་ལྟ་བུའི་དགེ་བ་མེད།

ཞེ་སྡང་ལྟ་བུའི་སྡིག་པ་མེད།།

(*b*) zod'pa lta'bui ge'va med
zhed'dang lta'bui dig'pa med.
(*c*) There is no virtue like patience;
There is no sin like hatred.

517 793 539 26. (*a*) བླ་མ་རང་མགོ་མ་འཐོན་ན།

གཤིན་པོའི་ཡར་འདྲེན་ཅི་བཅོ་ཡིན།།

(*b*) La'ma rang'go ma thon'na
shin'poi yar'dren ci co'in.
(*c*) If the Lama's own head does not come out [cleanly], how will he manage (do) the drawing upwards of the dead.
(*d*) Used for deriding the immoral life of the lamas.
000 761 (*e*) *Thonces* is verb neuter of *btonces*, to put out.

539 27. (*a*) ཤི་སོང་ཤི་སོང་ཟེར་ན།

མཤིན་མིག་རི་ནས་ལྟ་ཡིན།།

(*b*) shi'song shi'song zer'na
shin'mig ri'nä lte'n.
(*c*) If you say "he is dead, he is dead,"
The eye of the dead will look out of the hill.
(*d*) Ladakhi superstition. It is not good to speak much of a dead man, his eye might frighten the speaker.

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(*e*) For the *n* in *shinmig* or *shinpo* see also *nyin* derived from *nyima*. Syllables ending in a vowel are inclined to add a final *n*, see also *mentog* from *metog* and many others. 000

28. (*a*) རང་སྐྱོན་ཕད་གང་འབོར་དེ། 577 539
མི་སྐྱོན་སྐྱེ་གང་ལ་མཐྲེལ།།

(*b*) rang'skyon phad'gang bor'te
mi'skyon rgye'gangla mathrel'.

(*c*) Putting aside the large bag [*phad*] filled with your own faults, do not mock at the little bag [*rgye*] of your neighbour's faults.

(*e*) *Rang skyonphad gang* and *misky on rgye gang* are *Compos. determ.* Notice the change of *s* into *r* in *rgye*. 000

29. (*a*) རང་གདོང་མ་མཐོང་སྟེ། 577 539
མི་གདོང་ལ་སྡུང་མོ།།

(*b*) rang'dong ma thong'ste
mi'dongla stad'mo.

(*c*) Not seeing your own [ugly] face, [you make] a scene about your neighbour's face

(*d*) See 28.

(*e*) *Ltadmo* derived from *ltaces*, to look at. 000

30. (*a*) ལག་ཤེས་གཅན་གྱི་གཡོག་པོ་ཡིན། 555 539
གཏམ་ཤེས་གཅན་གྱི་དཔོན་པོ་ཡིན།།

(*b*) lag'shes gun'gyi yog'po in'
stam'shes gun'gyi spon'bo in.

(*c*) Who is clever with his hands, is servant of all, who is clever in his speech, is master of all.

(*e*) The ending *gyi* is retained here. The proper Ladakhi would be *gunni*. The silent *g* and *d* in *gtam* and *dpon bo* become *s*. 000

31. (*a*) ཆག་པོས་འགས་པོ་ལ་མཐྲེལ།། 577 539

(*b*) chag'poe gas'pola ma threl'.

(*c*) *What is broken, must not laugh at what is cracked.*

(*d*) See 28 and 29.

(*e*) *Chagpo* and *gaspo* are substantives derived from verbs. 000

273 539 32. (*a*) མ་ཤི་ཚེ་རིང་འདུག་ན་སྲན་མའི་སྲན་ཆང་སྟེར་ཡིན།།

(*b*) mashi'tbse ring'dugna shran'mā shran'chang ster'rin.

(*c*) In the time I live, not die [before I shall die] I shall give you a beer of peas.

(*d*) A threat. Before my death I shall find some opportunity to give you a severe beating. The beer of peas is said to be of a very bad taste.

000 (*e*) *Mashithsering* is a *Compos. adverb.* and *copulat.*

593 539 33. (*a*) མ་བུ་གྲབས་མཐུན་ཆ་ན། ཚལ་སྐོ་ཆོད་མས་ཆོད།།

(*b*) ma'bu drabs'thun cha'na
thsalrgo thsod'mā chod'.

(*c*) If mother and daughter agree in their counsel, breakfast may pass off well with vegetables [only].

(*d*) Much displeasure can be avoided by talking over a thing, before doing it.

000 (*e*) *Mabu* is *Compos. copulat. drabsthun comp. determin.*

539 34. (*a*) བསམ་པ་སྤྱོན་པ་ན་བདང་ན།
འཇོད་པ་རྗེང་ན་ཡོང་འདུག།

(*b*) sam'ba ngon'la matang'na
gyod'pa sting'na yong'dug.

(*c*) If you do not give thought first, repentance will come afterwards.

577 793 539 35. (*a*) བོང་དུའི་རྣ་མཆོག་ལ་སེར་བླུག་ན། ཡང་ནག་ལ་བླུག་ན། རྩོམ་ཡིན།།

(*b*) bon'gui nam'chogla ser'lugna yangnathal'ba lugna, tsogs'in.

(*c*) It is all the same whether you pour gold in the ear of a donkey or dust.

(*d*) Excuse of the lamas, when asked, why they do not teach the people.

000 (*e*) In *namchog* as in many other words the silent letter of the second syllable is pronounced with the first.

539 36. (*a*) སྔོན་མ་རྒག་གཅིབ་ན། རྗེང་མ་དགོད་མ་ཤོར།།

(*b*) ngan'ma rgag'gyab'na, sting'ma rgod' ma shor'.

(*c*) When the man who walks first, stumbles, the man following behind, must not laugh.

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(*d*) Do not laugh at another man's misfortune, the same might easily come to you.

(*e*) The second sentence in full would be: *stingmanas rgod ma shor*, from the follower a laugh must not flee. 000

37. (*a*) སྟག་སྣང་ནས་ཁྱི་ཡོང་འདུག་ཟེར་ཏེ། 133 539

ཞ་འབུག་ནས་རྡོ་བ་ཁུར་ཏེ་ཆ་རུག།

(*b*) stag'nanā khyi'yongdug zer'te
zha'bugnā rdo'a khurte cha'rug.

(*c*) Saying there comes a dog out of Stagna [a village four miles from Zhabug] they go carrying stones out of Zhabug.

(*d*) Do not be afraid, there will be a helper.

(*e*) *Zhabug*=*zhabub*=falling headlong into a bog; *charug*=cha'adug; the *d* of *'adug* becomes an *r* after a stem ending in a vowel. 000

38. (*a*) མི་ངན་ཚོགས་གསེབ་ལ་ཆ་ན། 539

ཤིང་ངན་དུ་ཀུ་དང་ཐུག།

(*b*) mi'ngan thsogs' sebla cha'na
shing' ngan ta'ku dang thug'.

(*c*) When a bad man goes into the middle of a forest, he meets [finds] only with bad crooked wood.

(*d*) A bad man sees only bad things and persons about him.

(*e*) *Taku* is the Ladakhi for crooked, crippled, ill-shaped. 000

39. (*a*) མི་ལ་སྐྱིད་མི་ཐག། 539

ར་ལ་ཚིལ་མི་ཐག།

(*b*) mi'la skyid' mithag'
ra'la thsil' mi thag'.

(*c*) Man cannot bear good fortune, [just as] a goat cannot bear [eat] grease.

(*e*) *Thagces*=*thegpa*. 000

40. (*a*) ཁྱི་ལ་སྒལ་དང་བེ་དན་ལ་ཤོལ།། 539 231 463

(*b*) khyi'a sgal'dang be'daa shol.

(*c*) To the dog is a load, what the plough is to a musician.

(*d*) Certain people cannot be expected to do real work.

000 [564] (*e*) For *a* instead of *la*, see l. *Beda* is supposed to have been originally ཨཕེ་ཌོལ, *bedol*, a travelling outcast man, about the dropping of final *l*, see 4 (*e*); *o* and *a* often change in verbal roots.

539 41. (*a*) རྟས་འཕང་ཉོང་ངམ། དཔོན་པོས་བཀྲོན་ཉོང་ངམ།།

(*b*) stä'phang nyo'ngam, spon'boe kyon'nyon'gam.

(*c*) Do you suffer from being thrown off the horse or from being scolded by your master.

(*d*) Ironical inquiry, when a person is not in good spirits.

000 (*e*) There the classical ending *am* of the question is retained, the Ladakhi has only *a*.

561 42. (*a*) སྒྲུག་ལ་དཔེ་ར་དང་བཙུན་རྒྱང་ཨ་ཇའུ།།

793 (*b*) thrug'ula spe'ra dang tsun'jungla ja'u.

436 (*c*) Speech [of adults] is to a child, what a *jau* is to the

539 *tsunjung* [the lama apprentice].

(*d*) It is not good to speak of everything before children, just as the *tsunjung* is not deemed worthy to receive a *jau*, [after having taken part in a religious ceremony].

[000] (*e*) *Spera* is originally *dpe sgra*, for *ra* instead of *sgra*, see 7 e. *jau* = a little tea, because everything used to be bought with tea in Tibet, a Tibetan silverjau = 3¼ annas, btsunjung = btsunchung, see Ladakhi Grammar, laws of sound 6.

793 43. (*a*) ཁྭ་ཏཱ་ཀོ་བྱག་ཟེར་ས་དང་ལ་མའི་ཏྲོ་བྱང་ཟེར་ས་ལ་སྦྱིབ་འདུག།

539 (*b*) kha'tā ko'wag zer'sa dang' la'mā tro'wang zer'sala hleb'dug.

(*c*) He arrives at the place where the crow says *kowag* and [then], where the *lamas* say *trowang*.

(*d*) Used derisively of a man, who has nothing to do and spends his life in dullness.

000 (*e*) *Zersa* is *Compos. determin. trowang* imitates the sound of the big drum.

539 44. (*a*) སྤྱལ་དི་སྙིང་ཅན་ནི་སྙིང་པོལ་པོལ་ལ།

བོད་སྙིང་མེད་ཀྱི་སྙིང་སྟོར།།

(*b*) bal'ti nying'canni nying' kolkol'la

bod' nying med'kyi nying stor'.

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(*c*) [Looking] at the tricks of the plucky Balti, the heart of the timid Tibetan is lost. 181

(*d*) An explanation of the constant bad luck of the West-Tibetans on the ground of the national character.

(*e*) ***Bkolbkol*** is a word which seems to occur only in this connection. 000

45. (*a*) མཉམ་པོ་འདུག་པ་ལྟ་མ་ལ་ཁྱོད།། 539 793

(*b*) nyam'po dugs'pa la'maa khyod'. 609

(*c*) [When] living together, [we say] "thou" to a lama. 192

(*d*) Respect is lessened by closer acquaintance.

(*e*) ***Khyod*** is the common word for addressing inferiors or comrades. A lama ought to be addressed with *nyerang*; *dugspa* = *dugpar*. The Supine is sometimes used instead of the Gerund. 000

46. (*a*) མནའ་མ་མནའ་མ་ཟེར་ར་ནི་མིའི་ཡོག་མོ་ཡིན། 539 562

རྒྱབ་ལ་གཡུ་ཞུང་བཏགས་ག་ནི་སེམ་པའི་མགོ་བསྐོར་ཡིན།། 301

(*b*) na'ma na'ma zer'ra ning' mi'i yog'mo in'.
gyab'la yu'zhung tag'ga ning sem'pä gob'skor iu'.

(*c*) [Although they] call her daughter-in-law, she is the servant of men. On the back many turquoises are fastened, but it is a deceit of the soul.

(*d*) Refers to the low position of the Ladakhi woman.

(*e*) *Zerra* and *tagga* are corrupted from *zerbar* and *btagpar*. The supine used instead of the gerund = *gyuzhung* = *gyuchung* = small turquoises. See also *buzhung* for *buchung*. All Ladakhi women wear their turquoises on a strap of leather which is fastened on the head and descends to the middle of the back. *Semba* = *sems*, soul. *samba* = thought.

47. (*a*) ཁྭ་དས་ཀོ་བྱག་ཟེར་བ། རྒྱང་ཀའི་མིག་འཁྲུལ།། 539

(*b*) Kha'tā ko'wag zer'pa, cung'kā mig' thrul'.

(*c*) The crow has said *kowag*; [in the] eye of the raven it is mistaken.

(*d*) A man may say something very nice, [for instance *kowag*] his enemy will find great faults in it.

(*e*) *Zerpa* is past participle; *cungka* = *skyungka*. 000

48. (*a*) ཟ་བོ་ཁྱུ་དམ་ཟོས། ཆུང་ཀའི་ཁ་དམར་པོ།། 539

(*b*) za'o kha'tă zos', cung kă kha' marpo'.

(*c*) The [stolen] food was eaten by the crow [but the beak of the raven is red.

(*d*) Often the wrong person is caught instead of the guilty one.

(*e*) *Zos*=*bzas*, *zos* is the only past tense in Ladakhi, which changes the vowel. 000

49. (*a*) ཙྷིལ་མཐོང་སྟེ་ཁ་འགས།། 539 262

(*b*) thsil'thong'ste kha'gas'.

(*c*) [When] seeing grease, the mouth cracks [open].

(*d*) When you see something nice you want to have it.

(*e*) *Thsil*=mutton grease, a very desirable thing in Ladakh.

50. (*a*) ནོར་མེད་ཚོང་སར་ཕ་ཆ། སྐྱོ་འདོད།། 539 577

(*b*) nor'med thsong'sala cha'na, nyo'dod.

(*c*) Who goes to the shop without money, likes foolishness.

(*d*) Do nothing unprepared, you might be laughed at.

(*e*) *Nyodod* is *Compos. determ.*=a liker of foolishness. 000

51. (*a*) སྟོད་ན་སྟོད་ནའདི་སང་རྒྱལ་ལས་སྟོད། 539 577

སྨད་ན་སྨད་ནའདི་སང་ཐུས་པས་སྨད།།

(*b*) stod'na stod'na ngă' sang gyal'lă stod'
smad'na smad'na, ngă' sang thus'pă smad'.

(*c*) Who praises me, is a better man than I am.
Who despises me, is a worse man than I am.

(*d*) Said by a man who has heard that slander is going on about him.

(*e*) For *sang* with the comparative, see Jäschke's grammar; *rgyallas* and *thuspas* are Instrumentals, *gyalla*=a good man. 000

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Ladak

The parents and the unmarried sisters go to live in the *k'hang-gu* or small house (which may be either a small part of the large house, or a separate one on the family land, or even lodgings in some one else's house if a *k'hang-gu* cannot be afforded by the family), while the eldest son or daughter takes over the major portion of the household which is called the *K'hang-chen*.

The reason for doing things in this way is, I was told by Joseph Gergan on the 6th October 1938, that bride and mother-in-law unless separated, are sure to quarrel. A Tibetan proverb says:

P'ha gNyen-bo sGo rGyap-la
Ma gNyen-bo Gog sBugs-la

which means:

"The father's relations are behind the door
The mother's relations are right inside the hearth."

Or, in other words, that the relations of the husband(s) should be turned out, while the wife's relations can always be sure of a warm welcome in in the home – that is in a *bag-ma* household; in a *mag-pa* one this naturally does not apply.

Reasons for the existence of this special custom, valid for both *bag-ma* and *mag-pa* marriage, have been given as the fact that the parents are getting old (after fifty, Ladakis, like Tibetans, age very quickly), and that, for this reason, they can no longer assume responsibility for the cultivation of the land, nor continue to bear the burden of the recurring festivals, etc. So they go into the *k'hang-gu* where they have no obligations any more, and leave their newly wedded children to shoulder the charges which go with possession of the *k'hang-chen*.

The *k'hang-gu* consists of a smaller house, standing generally on the land of the *k'hang-chen*, and of the fields called *To-zhing* (*lTo-zhing*), "food-field", necessary for the maintenance of the persons who live in it. No charges or dues are collected from the *k'hang-gu* by the Kashmir State, and those who live in it do so absolutely freely. The portion of the father or fathers is called *p'ha-skal* (*P'ha-skal*), and that of the mother *ma-skal* (*Ma-skal*), for such division between parents is observed. Unmarried sisters live on the *p'ha-skal*.

The fields of the *k'hang-gu* can be cultivated by the inhabitants of the *k'hang-chen*; this saves trouble for the old folk. But if no such labour is forthcoming, then the *ma-skal* will be cultivated by the relatives of the mother, while the fathers and the unmarried sisters will look after the *p'ha'skal*.

Apart from land to be tilled, there are some animals in the *k'hang-gu*